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No.104 August 1992

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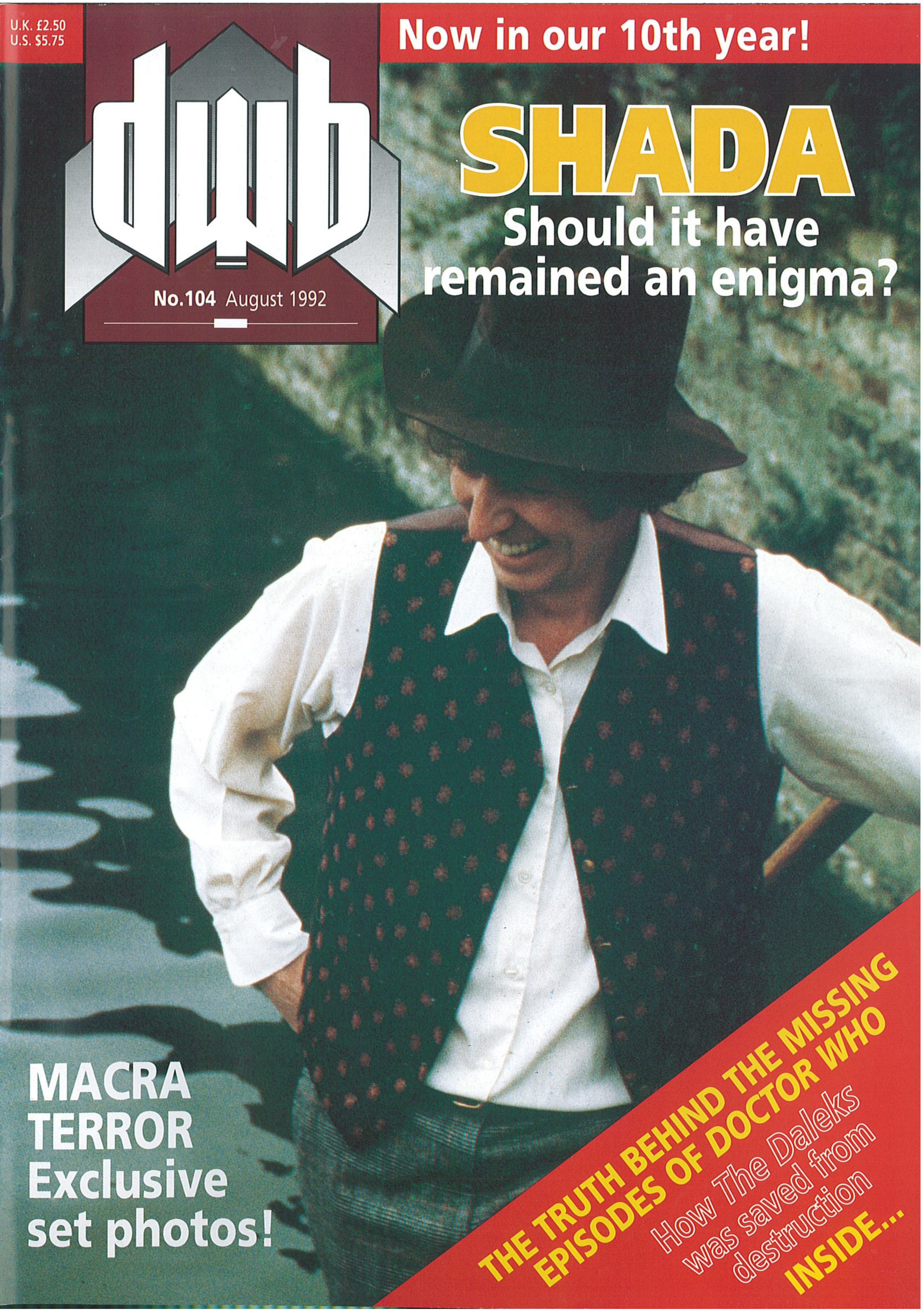


SHADA

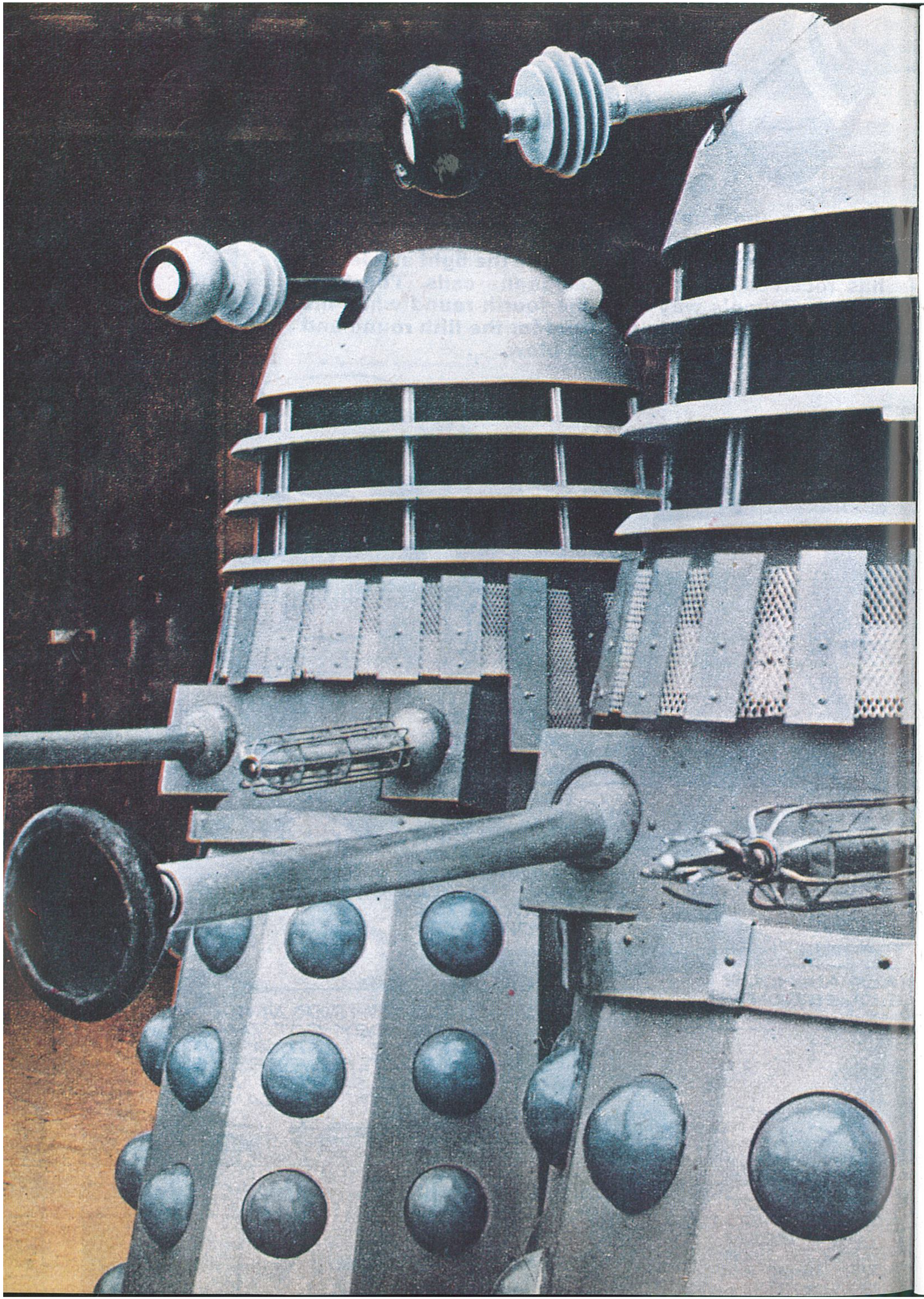
Should it have remained an enigma?

MACRA TERROR
Exclusive set photos!

THE TRUTH BEHIND THE MISSING EPISODES OF DOCTOR WHO

How The Daleks was saved from destruction

INSIDE...



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BETTER late than never. One month into our "regular monthly schedule" and we've blown it. But listen, I can explain everything. *(This had better be good, you got shot last time.)* *

It's really very simple. Gary went on holiday last month, shortly after mailing out the last issue. To Miami. And he didn't get back until five days before I had to get things finished for the printer. Add to this a melting interview tape (it's hot in Miami!), and you have our first missed deadline of the new regime. No more excuses. It will happen again.

I'm pleased to be able to announce the winners of our Our Price/Pertwee Years competition. Videos are on their way to Andrew Meadows of Winscombe, Avon, Steve Richardson of Staplehurst, Kent, Ian Bridge of Stockport, Cheshire, SJ Field of Barnes, London, and M healy of Birkenhead, Merseyside. Congratulations to them, and bad luck to the rest. The answers, incidentally, were: (1) French, (2) *The Three Doctors*, and (3) Jason Havlin or Javlin, depending on who you believe.

And finally, those of you who ordered *Zerinza*, please be patient. Gary tells me that they're in transit right now.

DAVID

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* Fanzine editorial cliché #171

Fans slam BBC Video over excessive specials

LAST MONTH'S coverage in *DWB* of the proposed line-up of DOCTOR WHO releases in 1993 has provoked one of the most vociferous mailbags ever, with fans unanimously against the ever-increasing ways BBC Enterprises and JNT are finding of extracting cash from the once-gullible fan.

As next issue's letters page will suggest, an element of cunning and greed on Enterprise's part appears to be the sole motive behind next year's provisional line-up of era tapes for the Davison, Colin Baker and McCoy Doctors, a 30th anniversary special which will be produced with the skimpiest of budgets, and a series of partially incomplete stories (such as *The Reign of Terror*, *The Tenth Planet* and *The Invasion*) with actors narrating the missing episodes. As reader Alan Hayes observes: "Incomplete stories pieced together by appropriate celebrity narrators is a nice idea, but when read in conjunction with the announcement of Enterprises hunting down missing episodes, I get the strong feeling that they have realised that if they release incomplete material as soon as possible they can re-release it if and when material turns up." David May points out that "surely there is no great demand for these stories at the moment, so why not keep them back for a few years in the hope that the missing episodes turn up?" Maxwell Rowan calls the idea "nothing short of disgusting ... especially as the Beeb are supposed to have set up their missing episodes offfice. What if these episodes do turn up and the fans have stumped up £12 plus on an incomplete video?" Of the Years tapes, Christopher Wood says "the previous three were bad enough — heaven knows what to expect with the Davison, Baker and McCoy tapes", while Neil Andrew lays the blame for the decisions squarely at John Nathan-Turner's door by suggesting that "it is blatantly obvious that JNT is totally in control of all WHO tapes and that the 'preference-based list' is non-existent in his eyes", as does D.G. Threfall who comments, "too much power is being given to JNT, allowing him to keep a foothold in DOCTOR WHO" and feels that all 'special' releases "should be suspended while BBC Enterprises attempts a worldwide purge to find lost DOCTOR WHO episodes".

Whether BBC Video will ever resort to repackaging already available material as new remains to be seen, of course, but certainly a good deal of alarm has already arisen over their intentions for 1993, which leaves little room for conventional complete story releases, and clearly the situation needs to be looked at from both ends. While it is hoped that BBC Video will seriously consider the possible consequences of a surfeit of such 'special' releases, the fans are left to question their motives for their hare-brained notions which, after all, are ultimately designed to maximise their profits at our expense. Having been subjected to and stung by such devious ploys as double-tape releases and skimpily-produced Years tapes in the past, it at last appears that the fans are waking up and agreeing in unison that they will no longer tolerate such mercenary tactics. BBC Video could still make healthy profits by respecting us as consumers instead of appearing to dupe us all the time. The folly behind releasing incomplete stories with linking narration is outlined above, and clearly should not be contemplated until every last complete story is made available. Then, and only then, will the idea have some impetus. And projects like the Years tapes and Anniversary tapes should not even be considered unless an equal amount of thought goes into the quality of the between-episodes/clips production sequences. To date the Years tapes have been produced on a shoestring budget, and it shows, but while a well-written and intelligent script would provide some compensation for your £12.99, they have been written in an almost condescending and irritatingly depthless manner, all the more infuriating considering that only the fans, by and large, are buying them anyway — and not the general public to whom they would be more appropriate.

It is no coincidence that the scripts are written by John Nathan-Turner, who also suggests the ideas for 'special' releases. It is also no coincidence that JNT produces all the linking footage for the 'specials' and is paid to do so, considerably more than he is paid to suggest titles for the conventional range of story releases. Clearly he knows how to feather his own nest, but at whose expense? And at the same time, whose interests does he really have at heart — his or DOCTOR WHO's? If the latter, then why wasn't he delighted on hearing the news that *The Dæmons* was to be colourised, instead of reportedly being furious that Ian Levine had "gone over my head" in putting the idea into motion?

The release of *Shada* is proof that when he puts his mind to it, JNT can come up with the goods. Many, yes, including Ian Levine, have sung its praises, noting the painstaking research undertaken to make it a truly complete and worthwhile venture, but unless this can be maintained and all future 'specials' produced to a similar quality, then BBC Video should seriously question the wave of disinterest sweeping fandom over such releases ...

Gary Leigh

Five years on, and the fans are still seeing red

IT IS NOW five years to the issue since *DWB* first reported that a company called Coast to Coast had paid BBC Enterprises for the rights to produce a DOCTOR WHO feature film. Five years on and the project is still no nearer to production than it was back then. To maintain public interest and awareness in the project, Coast to Coast (aka Green Light) have leaked a series of publicity gimmicks which have only served to raise false hopes and make a mockery of their own endeavours *(DWB 90)*, while all along knowing that they had no hope of securing the necessary backing with which to get their project up and running.

Whilst they have clung on to the film rights, they have prevented other potential candidates from getting a DOCTOR WHO film project off the ground and the longer they continue to do so, the less chance it seems that we will ever see DOCTOR WHO on any screen, big or small.

Marvel's *DWM* seems ever optimistic, even half a decade on, that the film is still on the cards, but consider this: had Coast to Coast assured all the necessary backing before buying the film rights, then a DOCTOR WHO film would have been in the cinema by Autumn '89, thereby prompting renewed interest in the series and the more than likely continuation of DOCTOR WHO on television. Green Light have more than just a lost DOCTOR WHO movie to answer for ...

Eldoradodo

THE REVELATION that the opening episode of the new £10 million BBC1 soap ELDORADO was greeted by an unenthusiastic audience of only 5.6 million viewers was treated with much hilarity from the nation's press — though it will most certainly have wiped the smugness from Jonathan Powell's face which pompously proclaimed, prior to its premiere on July 6th, that it is the most "revolutionary development in popular drama ever"! With most of the trailers enticingly featuring plenty of near-naked bronzed bodies, the most disturbing aspect of the whole sorry affair is that Powell is threatening to, in effect, 'forcefeed' the public into watching his brainchild and will keep it on the air for as long as it takes to build a 'respectable' audience. One can only pray that the man, with all of his peculiar notions and dubious motives, will be shown the exit from TV Centre — and the entrance to the nearest funny farm — at the earliest opportunity ...

Gary Leigh

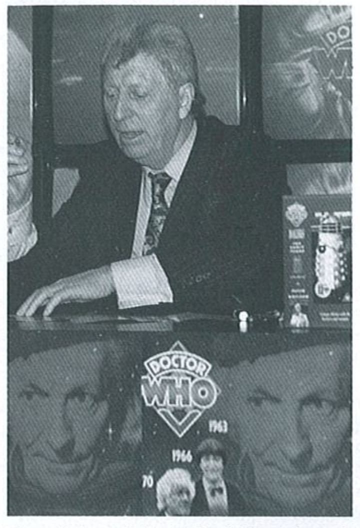
Cartoon series under serious consideration

IN *DWB 96* we reported that BBC Head of Children's Series Anna Home had approached Jonathan Powell with a view to producing a cartoon series based on DOCTOR WHO.

We can now confirm the story to be true in as far as BBC Enterprises are seriously considering the commercial viability of such a venture, keen to extract yet more money from the concept without putting back anything into the prorgramme in the form of a new series.

The plans are at a very embryonic stage and are no further than under consideration, so fans shouldn't start blockading the entrance to TV Centre in protest!

Ian Levine, when told of the idea, told *DWB*: "The day DOCTOR WHO returns to our screens as a cartoon series is the day I retire from DOCTOR WHO fandom and all interest in the series."



Tom Baker at the Oxford Street branch of HMV, signing copies of *Shada*.

Doc-watch

IT'S GETTING like you can't move for Doctors these days. Despite the BBC's reluctance to acknowledge DOCTOR WHO's popularity inasmuch as actually producing a new series, the publicity machine for the (ahem, money-making) video releases continues apace.

Tom Baker appeared at the Lower Oxford Street branch of HMV on July 6th to sign copies of the new *Shada* video, and a couple of days later popped up on the BBC's new daytime magazine programme SUMMER SCENE to discuss the video and his acting career in general (managing to completely faze the standard issue BBC interviewer by declaring his gratitude to the Nazis for bombing Liverpool because "all that death and destruction was so exciting").

The previous night Jon Pertwee could be heard on Radio 2 plugging his new stage production of *Scrooge*, and he too popped up on SUMMER SCENE a week later. If the BBC really wanted the public to forget about DOCTOR WHO then they're going about it in completely the wrong way!

JNT takes the credit

THE LAUNCH of the audio tapes hasn't given Richard Landen cause to celebrate. Landen supplied his original off-air recordings to the BBC to release commercially and waived a fee but instead requested a credit on the sleeve. Shortly before release JNT called to tell him that contractual reasons prevented the BBC crediting Landen for his cooperation, so imagine his annoyance on seeing Nathan-Turner's name splattered over the covers instead! A case of the BBC not wanting to admit that they no longer held the stories in question and having to seek assistance off the fans? Whatever the case, they'll certainly have a lot of gall to approach someone as generous as Landen again …

STOP PRESS – Gallup positions for week ending July 11th: (4th) Shada, (5th) Daleks – The Early Years, (8th) Cybermen – The Early Years.

• JNT has signed a new six-month contract with BBC Video in which time he'll produce the bumper crop of specials scheduled for next year *[ref: DWB 103]*, despite growing disquiet over these releases (see page 3). A DOCTOR WHO documentaries tape (comprising *Whose Doctor Who* and *Resistance is Useless*) and a mooted release of *Silver Nemesis* including the US *The Making of Silver Nemesis* at £12.99 are also under consideration.

• JNT was spotted by several Enterprises staff having a heated row with some poor individual who'd evidently crossed him on the steps of Woodlands recently. Some things never change …

• WOOLWORTHS, evidently optimistic following the success of their *Twin Dilemma* exclusive, have a full-page colour ad in the latest issue of Empire magazine devoted to the July DOCTOR WHO releases.

Save Who update

A GOOD TIME was had by all as DOCTOR WHO luminaries Barry Letts and Terrance Dicks met fellow enthusiasts of the series for the long-awaited Save Who Campaign Grand Prize Draw — held at The Fitzroy Tavern, London on July 2nd.

Into one hat went the 42 prizes (or sets of prizes), drawn by Barry Letts, into the other, the names of all the entries for the competition matched or came close to the order of merit decided on by the judges. These were drawn by Terrance Dicks.

Because of the high number of permutations possible in the competition, very few entries exactly matched the order picked by Mesrs. Letts and Dicks. However, quite a number had managed to predict correctly the first four or five categories and so, by agreement of the judges, these entries too were added into the hat — thereby ensuring all the advertised prizes would be awarded.

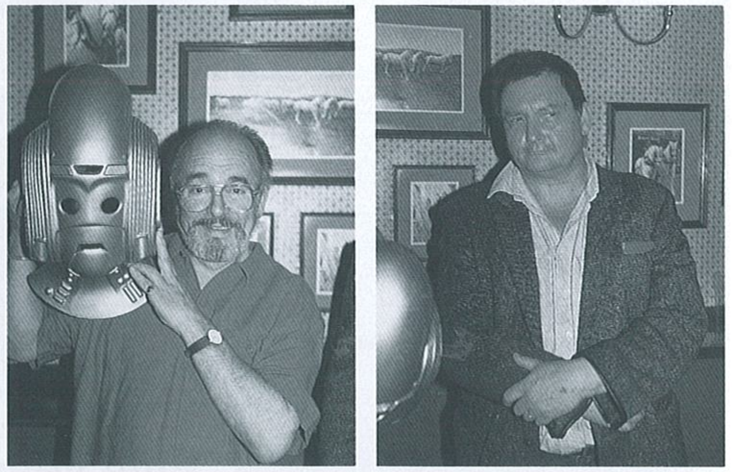
The draw commenced at 8pm, and half an hour later the list of winners, reported right, had been established. Over the next few weeks all the winners will be contacted and their prizes despatched.

On behalf of all the committee members on the Save Who Campaign, I would like to thank everyone who gave time, effort and financial contributions to the fund raising appeal. As always, the response from fandom was magnificent. Our failure was not being able to generate similar enthusiasm, support and advertising among the national daily press and other areas of the media — a crucial handicap which ultimately scuppered our primary objective of bringing action directly against the BBC's heirarchy for its treatment of the series.

Neither is the press campaign proving easy to get off the ground. For such a campaign to work, it does need to be fronted by "celebrities" before the media will take a strong interest. But the problem here is that while many such "names" have expressed private support and sympathy (including several Doctors), they are unwilling, as prospective employees of the BBC, to stand up and be seen engaging in a spot of "Beeb Bashing". As one of them pointed out, the fate of Paul Daniels is proof of how unforgiving the Corporation is towards any who dare to criticise publically its policies and attitudes.

We have not, however, given up. The funds to instigate a media-oriented campaign through the "Maggi Farran Press Agency" are still there. It is a question now of finding the best opportunity to use them. So this certainly is not the final statement from the Save Who Campaign, merely a further progress report. Additional updates will be issued in the months to come. Only if no progress whatsoever has been made by Christmass a motion will be put to the Committee to wind up the Campaign formally and to donate the remaining funds, as promised, to the National Film Archive to assist their efforts in finding and preserving valuable examples of British Television.

Jeremy Bentham



Paula Bentham

Prize	awarded to
Vengeance on Varos full unedited version	Mark Osborn
original 1967 Cyberman helmet	Jason Buckby
original 1981 Cyberman helmet	Stephen Knott
Full Circle Marshman foot	Vicki Lee Selhost
Time Lord helmet	Alistair Gordon
Dalek prototype model	Dr Simon Lowett
Graeme Harper's award for best director	David Ford
Radio Times 20th Anniversary Special and a copy of a DOCTOR WHO script:	
RT 20th Special and script	S Lancaster
RT 20th Special and script	Sylvia Ellis
RT 20th Special and script	Stephen Aldred
RT 20th Special and script	Stephen Trump
RT 20th Special and script	S Joyce
RT 20th Special and script	Richard Bignell
RT 20th Special and script	Nigel Smerdon
RT 20th Special and script	David Thomas
RT 20th Special and script	David Ramussen
RT 20th Special and script	Kirsten Watson
RT 20th Special and script	John Hicks
RT 20th Special and script	Stewart Pryce
RT 20th Special and script	Ian Shimwell
RT 20th Special and script	Geraint Jones
RT 20th Special and script	Gareth Weeks
RT 20th Special and script	Andrew Fowler
RT 20th Special and script	Paul Austin
RT Special and script	Zach Farquarson-Laugh
RT 20th Special and script	Andrew Cassells
RT 20th Special and script	no name given
Radio Times 10th Anniversary Special	Richard Witcombe
One full set of DWBs	Richard Walters Mathew Westwood
1963 floor plan for *The Dead Planet*	Iain McLean
Maldak's keys from *Vengeance on Varos*	Robert Buckley
Full set of *Myth Makers* tapes	Marc Gillham Stuart Pester
Helmet from *Warriors of the Deep*	Gian-Luca Di Rocco
Original script of *The War Games* episode 10	John Dowley
Doctor Who annual	Martin Rogerson
Radio Times, November 23rd 1983:	Nick Butterworth Sean Samson Kenneth MacLeod Leslie Hollis Aaron Yonda

Tomb to top 40,000

The phenomenal success of the *Tomb of the Cyberman* video continues, with recorded sales of 39,000 units as of the beginning of July.

Sun, sangria, sex … and Cybermen?

Observant viewers may have noticed a certain presence on the set of the BBC's new "sun, sangria and sex" soap ELDORADO. Just by the door of the video shop is a very large, and quite prominent, poster of a Cybermen, advertising BBC Videos. Take this how you will: are the BBC trying to grab sales by subliminal advertising; are they using DOCTOR WHO to represent "home values" abroad; are they hoping that some of DOCTOR WHO's past success will rub off on the new bastard child of EASTENDERS and NEIGHBOURS; or does it simply have something to do with the former occupation of the executive producer?

It might be worth noting that several of the mid Sylvester McCoy episodes got ratings higher than ELDORADO's 5.6 million, in a similar time-slot (ie. opposite CORONATION STREET!) …

Mediaband warning

DWB readers are requested not to forward any monies to that decidedly dodgy organisation last known as Mediaband, who owe cash to various companies and have apparently gone incognito, even losing touch with their contracted personalities such as Colin Baker and Sophie Aldred.

Daughter for Colin

Colin Baker and his wife Marion Wyatt have a new daughter. Rosie Matilda was born on May 10th, weighing in at 7lb 9oz. Marion and Rosie are reported comfortable at home, and Colin is keeping busy with their other three daughters. *Prydonian Renegade*

Levene gets Green Card

John Levene, best known to fans as Sergeant Benton, has finally won permanent resident status in the USA (the so-called "green card"), thanks in part to fans who wrote to the State of California urging that he be granted it. He is now seeking work as an actor and also trying to get another UNIT story into production.

Prydonian Renegade

Ealing sold

BBC drama will continue to be made at Ealing studios following its successful sale to BBRK, a production design and scenery company formely based at Shepperton. The BBC was paid £6 million for the 5.5 acre freehold site and at the same time safeguarded its future as a key production base after it was feared that the studios would be turned into a housing estate. BBRK are also expected to provide the much-needed investment required to refurbish the studios — home to DOCTOR WHO and other fantasy series in the 60s — particularly the stages.

The Dr Who chess set

It's true. If you have £625 to spare you too could be the proud owner of the official BBC Dr Who chess set. The pawns are Daleks and K9s, the Queens are Leela and the Rani, the Rooks are TARDISes and Sontarans, and assorted companions and monsters make up the rest. Boasting no less than eight kings (seven Doctors and the Master), and crafted in finest pewter, it's available from the Danbury Mint, Cox Lane, Chessington, Surrey KT9 1SE, and you can subscribe a piece at a time (£15.45).

Marvel to launch new Dr Who comic

SALES of Marvels *Doctor Who Magazine* are going from strength to strength following the successful takeover by Gary Russell as editor, so much so that a new WHO-related publication is launched in November.

Doctor Who Classic Comics will comprise reprints of the *TV Comic, Countdown, TV Action* and *Mighty TV Comic* WHO strips in full colour every month. It will be published four-weekly in between *DWM*, so Marvel will release a who magazine fortnightly! At £2.50 for 52 pages in full colour, the first issue will be made up of the first two and a half Jon Pertwee stories from *Countdown*, plus a pull-out poster of the Jon Pertwee cover from *DWM 190* (see right). The covers will alternate between original artwork and photographic.

Issue 190 of *DWM* is published on August 6th. It features an archive feature on *Ghost Light*, with rare photos, an interview with Ian Scoones, the results of the *DWM* poll, and part 3 of the comic strip *Ravens* by Andrew Cartmel, Brian Williamson and Steve Pini, but arguably the highlight will be the first in *DWM*'s series of "Preludes".

MARVEL
DOCTOR WHO MAGAZINE
BEHIND THE SCENES –
GHOST LIGHT
JON PERTWEE
What The Papers Said about Doctor Who In the Seventies
PRELUDES

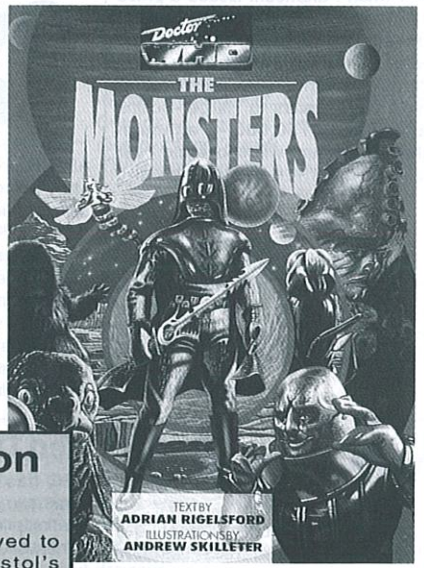
These are original pieces of fiction by the authors of Virgin's New Adventures, acting as a sort of introductory prologue to their books. The first will be Mark Gatiss and will be based around, or leading up to, *Nightshade*.

Due for publication on September 17th from Virgin is *Doctor Who — The Monsters*, a large format (300x230mm) hardback of some 176 pages from the people who brought you *Cybermen*. Well, some of them anyway.

It's by Adrian Rigelsford, he of whom everybody said, when he appeared on numerous convention panels in 1986, "*who?*", and is illustrated by Andrew Skilleter.

It combines fiction and behind-the-scenes material as well as (surprise) lots of "paintings, graphics and photographs". We are, I think, talking glossy.

Released under the Doctor Who Books imprint, *Doctor Who — The Monsters* (ISBN 1 85227 283 X) will set you back £14.99.



Exhibition on the move

BEHIND THE SOFA moved to The Exploratory at Bristol's Temple Mead station on July 18th. Ian Scoones and Martin Wilkie have prepared the new site — which could become a permanent fixture.

It includes such new additions as a tableau of model Daleks in a ruined London setting and a brand new K9. Scoones, responsible for both, was so keen to get the detail correct that he contacted Jeremy Bentham to consult him over the style of tartan used for K9's collar!

Dæmons update

THE DÆMONS is now likely to spearhead the DOCTOR WHO repeat season which continues later in the year. No decision has been taken as to what the season will comprise or exactly when it will recommence, but a 17-episode season consisting of one 5-parter and three 4-parters is under consideration to run from the beginning of September until Christmas.

Work is now in hand for the restoration of *Terror of the Autons* to colour.

New Titan script books

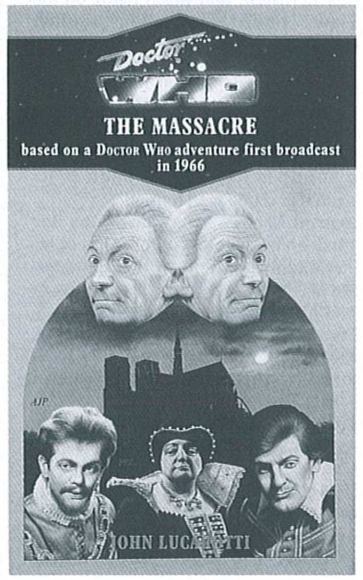
THE MASTERS OF LUXOR script-book is still on target for its August 27th publication date, with *The Dæmons* following in October. Looking ahead to next year, *The Power of the Daleks* is scheduled for March, with *Ghost Light* due out in April. At least we might finally be able to follow the video …

The script book of *Power* will be effectively a transcript of the story following the transmitted version in contrast to *DWB*'s photonovel, which presents the original rehearsal script, and many lines were paraphrased in the studio

Titan's release of *Power* will pre-empt Target, who now plan to issue John Peel's novelisation of Troughton's debut in May simultaneously with *Evil of the Daleks*. Riona McNamara of Virgin describes the proof of *Power* as "terrific".

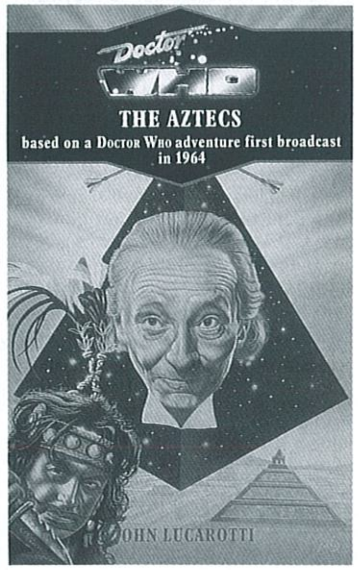
The New Adventure book for June 1993 has been confirmed as *White Darkness* by David McIntee.

I wouldn't like to say precisely who brought it to our attention, but the front page story on July 2nd's *Daily Sport* was "KINKY SECRET OF DR WHO MAN" — about the sexual practices of "the chairman of the Dr Who Appreciation Society"! Needless to say,it did *not* feature Steven Wickham, but rather one Len Walkley.



Above and below are next month's Target reprints — *The Massacre* and *The Aztecs*. The latter is officially a tie-in with the BBC's video release, originally planned for May, but rescheduled for November.

The Aztecs (ISBN 0 426 19588 4) and *The Massacre* (ISBN 0 426 20297 X), both by John Lucarotti, are available from September, price £2.99.



Guardian Nimoy?

IT HAS been intimated that Leonard Nimoy is effectively to step into the shoes of the late Gene Roddenberry and take over the mantle of guardian of STAR TREK, overseeing all aspects of the TREK universe both on screen and in print, and the direction in which the series would continue. He would also approve new merchandise.

- William Shatner and Leonard Nimoy, both appearing on the Arsenio Hall show recently, expressed a willingness to take part in a seventh STAR TREK film, following the success of STAR TREK VI.
- The BBC have blundered again, this time concerning their plans to repeat the original series from October as some compensation for BBC2 losing ratings-topper THE NEXT GENERATION. Having decided that their original film prints contained too many scratches and jumps, they purchased new copies from the States — which turned out to be standard conversions from 525-line NTSC video which were considered appalling on technical review, and which many on the review board advised against transmitting. Although Sky hold transmittable prints which the BBC could borrow, the BBC are insisting that their recently acquired prints will be shown since the money has been spent. The good news is that, for the first time ever, the series is likely to be seen in its complete and unedited format.
- Leonard Nimoy's son, a lawyer by day but has shown interest in following in his father's footsteps and worked on STAR TREK VI, is expected to direct a NEXT GENERATION episode in September.
- The video release of STAR TREK VI: THE UNDISCOVERED COUNTRY has had three significant new scenes added which alter the film. The last new scene of the movie reveals the assassin to be a human in disguise as a Klingon! The new scenes are as follows:

Star Trek news

(1) An extension to the President's first scene, in which Starfleet top brass (in the presence of the Romulan Ambassador) attempt to convince the President to use a covert operation rescue plan. It is in this scene that the Romulan has the line "There will never be a better time" that we saw in previews but never in the movie seen on screen.

(2) Spock, Scotty, and later Valeris, in the torpedo bay checking to see if the Enterprise had fired.

(3) Colonel Worf and the Commander discovering the assassin to be a disguised human.

- Mariette Hartley, Zarabeth in *All Our Yesterdays*, is likely to play the voice of Morticia in the new animated series of THE ADDAMS FAMILY. A keen fan of TNG, she is also keen to make a STAR TREK comeback, although Paramount don't seem terribly interested in the idea.
- STAR TREK: DEEP SPACE NINE, to air in the US in January, is set to become the next TREK comic book. Malibu Comics have acquired the comic-book rights. A regular monthly series is planned, plus quarterly specials.

DC Comics, publishers of the STAR TREK and TNG titles, made a bid for DEEP SPACE NINE but lost. The word from DC insiders is that they were not told they had been turned down and only heard about it when Paramount issued a press release naming Malibu as the publishers.

- Pocket Books have reached an agreement to publish tie-ins for DEEP SPACE NINE. Meanwhile, William Shatner has sold his memoirs to Harper-Collins for a reported $750,000 — although whether Paramount will cooperate over the use of the TREK name, logo and photographs is unclear.
- William Shatner's *TekWar* novels (250,000 sold in paperback) are under consideration for a Canadian tv series, which Shatner would direct and appear in 25% of the episodes. Marvel Comics have licensed the series, and their *TekWar* comic strip is out this month.

Brian Robb

POWER
TRAITOR
VHS
HI-FI
BBCV 4824
BBC
PG
TWO COMPLETE UNEDITED EPISODES

THE TWO new BLAKE'S SEVEN videos, *Power/Traitor* and *Stardrive/Animals*, are released by BBC Video on August 3rd at £10.99 each.

All 38 full-colour 50 minute episodes of Terry Nation's classic 70s eco-thriller-cum-soap SURVIVORS will be released bi-monthly over 18 months, starting with the first four episodes over two tapes in March, as BLAKE'S SEVEN comes to an end in January.

OUT OF THE UNKNOWN is also on the cards for 1993, as is *The Making of the Hitch-Hikers Guide to the Galaxy*, the recent tapes of which performed very disappointingly. (Fancy!)

THE CHAMPIONS 3 & 4, DANGERMAN 4 and RANDALL AND HOPKIRK 4 are all out on August 10th from ITC, and Anthony McKay will be reviewing them next issue.

Quantum Leap: no future on BBC2

AFTER promising to run the remaining shows from QUANTUM LEAP's third season, including the delayed *Black and White on Fire* episode, BBC2 have pulled the series in favour of Clive James repeats, despite good ratings and a vocal fan following.

A BBC spokeswoman contradicted previous statements by claiming that as far as she was aware, QUANTUM LEAP had no future on BBC2, with no plans to run the rest of Season 3 or to buy in more episodes. This is is despite a voice-over on the last episode that QUANTUM LEAP would return later in the year.

- Don Bellisario, producer of QL, recently responded to fan criticism of the forthcoming Lee Harvey Oswald story — and its incompatability with QL 'rules' about not meddling in history — by saying that it was his show and he could do what he liked with it!

Brian Robb

An alternative series

GEORGE RR MARTIN (of BEAUTY AND THE BEAST fame) is producing a pilot episode for a new television series with an alternate earth/reality theme. The working title of the series is "DOORS", but this will have to change due to copyright problems.

In the 2-hour pilot, an alternate earth has been conquered by aliens known as Darklords, and most of the human population have been wiped out. A few people remain as slaves or pets (shades of TRIPODS). Groups of feral humans are hunted down for sport and slavery by other humans trained as hunters. The series centres around a free human named Cat — played by a French actress who speaks little English — who is captured but manages to steal a bracelet which allows her to use doors into alternate earths (shades of DOCTOR WHO).

Her escape through one of these doors brings her to earth in our time/space. Disorientated on a busy road, she destroys a truck and lands in hospital where she is befriended by Tom, a doctor. Pursued by the FBI, after the futuristic weaponry Cat carries, and hunters sent by the Darklords, they escape together through another door and arrive on a version of present-day earth depleted of resources. Modern technology has been adapted to take account of a lack of fuel (shades of MAD MAX) caused when an oil-consuming virus engineered to clean up oil-spills proved just a little too effective (shades of DOOMWATCH).

If the show gets the go-ahead, Martin has 50 alternate earth scenarios lined up (shades of QUANTUM LEAP), some with minor variations on life-as-we-know-it, others with big differences, such as what if Germany won World War Two (shades of Philip K Dick). The series, if accepted, may be shown in the States as early as this winter (as a replacement for a cancelled show) or in Autumn 1993. Martin himself believes it has a 75% chance of making it on to tv.

Richard Compton, veteran of THE NEXT GENERATION, THE EQUALIZER and HILL STREET BLUES has been named to direct the 90-minute pilot of the new series **BABYLON 5** (see *DWB 102*), which will begin filming on August 10th. Syndication will probably be not until February, as Warner Brothers want its debut to coincide with that of two other new programmes, TIME TRAX and KUNG FU.

Prydonian Rengades

Red Dwarf

NBC has made a *second* pilot for an American version of RED DWARF — as the first pilot didn't meet with the approval of network executives. As yet there is no further word on when (or if) it will be aired, or what fate awaits the series. *The Prydonian Renegade* reports that Craig Charles was due to meet with NBC executives in March, but whether this took place, we don't know.

A RED DWARF programme guide is due to be published in the UK next year by Virgin Books, written by Steve Lyons and Chris Hogarth.

Highlander tv series

A syndicated series based on the HIGHLANDER movies has been sold to many stations in the US for transmission in the Autumn. The weekly 50-minute series will star Christopher Lambert, reprising his role of Connor from the movies.

Sci-Fi Channel

Contrary to original plans, the American Sci-Fi Channel, owned by USA, will be showing specially-made movies, approximately one a month. Original series are also on the cards. Recently purchased shows include THE MAGICIAN and FUTURE COP. Launched in September.

The Tomorrow People

The recently-made pilot of the revived TOMORROW PEOPLE series has met with 'approval', and a 6-episode series is due to air around Autumn 1993. Featuring a new look, but with Roger Price's involvement, it features an international cast headed by NEIGHBOURS' Kristian Schmid.

NFT Weekend

As reported in *DWB 102*, the National Film Theatre will show a selection of 70s series in August, including three episodes of ACE OF WANDS and two of THE TOMORROW PEOPLE on the 6th, and UFO and SPACE 1999 (one episode of each) on the 20th. Details on 071 928 3232.

Visual Imagination

Visual Imagination, which, as its name suggests,churns out a lot of stuff with pretty pictures but not much depth, has acquired *Film Review* to add to their growing list of titles — *Starburst*, *TV Zone* and *Shivers*.

QL cartoon?

And finally, a wild rumour. *TV Guide* reports that QUANTUM LEAP is planning an animated episode next year, in which Sam will leap into a cartoon character. And *TV Guide* is always right …

Evolution of an Alien Cubed

FILMS that go through as long and traumatic a gestation period as ALIEN 3 often turn out bad — especially when they have gone through as many writers as this movie has. Critical acclaim after the films opening in the States has been lacking and initial fan reaction was pessimistic. Later opinions though seem to come down on the films' side — the general feeling being that ALIEN 3 has returned to the more cerebral horrors and gothic imagery of Ridley Scott's original. All may not be lost.

Expectations were high in 1988 when William Gibson (author of cyberpunk novels NEUROMANCER and COUNT ZERO) and Eric Red (writer of NEAR DARK and THE HITCHER) were called on to write scripts based on a story by David Giler and Walter Hill (producers of the ALIEN franchise). In London at the ICA to discuss his novels Gibson talked almost exclusively of his ALIEN 3 work. But Gibson left the project after his overly ambitious draft which investigated the future of the human race and the intelligence behind the development of the alien creatures was rejected as being too expensive to film. Renny Harlin (the Finnish director of ELM STREET 4 and DIE HARD 2) had been signed to direct but rapidly backed out citing Red's "dismal" script, which was merely "a tired carbon copy" of Scott's film and James Cameron's sequel ALIENS, as the reason.

Letting Harlin go with a film deal as compensation, Fox threw out Gibson's and Red's work and instructed another writer — David Twohy (whose work includes CRITTERS 2) — to develop a new script based on Gibson's original. But by now delays were brewing on another front. Up to this time Ripley was not a major player in these scripts. If she was to return for a third film Sigourney Weaver demanded — and got — story and dialogue input. Shortly after this, Weaver together with Cameron, Gale Anne Hurd (producer of ALIENS), Gordon Carroll (executive producer, ALIENS), Giler and Hill sued Fox for non-payment of profit shares from the second movie.

Meanwhile, still without a director, Fox settled on Vincent Ward — a seemingly strange choice, this New Zealand director's previous work was the allegorical art-house hit THE NAVIGATOR.

Ward insisted on developing his own script, first in collaboration with John Fasano and later with Greg Press, and in keeping with his own filmic concerns this centered around a colony of monks on a wooden (yes, wooden) space station-cum-medieval cathedral. In addition to some highly improbable sequences and the death of every character in the movie, Ward concentrated far more on his monks than on either Ripley or the alien. He also queered his pitch by summarily dismissing the special effects supervisor John Richardson and creature designer Stan Winston and invited H.R. Giger (Swiss artist and designer of the original alien creature) to produce new aliens. Fox were not amused and Ward was out. Ward took his payoff from Fox and ran... using it to finance his own project MAP OF THE HUMAN HEART.

In a tale now familiar from the Hollywood studio system, John Fasano redrafted the script and expunged much of Ward's flight of fancy before a slew of other people had their stab at the job. Again directorless, Fox this time settled on pop-promo director David Fincher. Working in collaboration with writer Larry Ferguson (who also wrote THE HUNT FOR RED OCTOBER) they polished Fasano's draft. Ferguson introduced a number of ideas which made it through to the final cut although he too fell by the wayside. Rather than bring in yet more new names, Giler and Hill took on the dual role as writer-producers ditching Ward's monastery completely and returning the action to a prison planet. Reputedly, this made Fincher's first movie job all the more difficult since he was having to deal with writers who were also his producers and had to turn to the studio when difficulties over the script arose.

Fox were not happy with the Giler-Hill script either and allowed Fincher to hire Rex Pickett (a writer and director of low-budget flicks) to redo the second half of the script. This time Fox liked it but Hill and Giler didn't and "artistic differences" reared their ugly head once more.

With the aforementioned court case over ALIENS eventually settled, Weaver signed a contract to appear in ALIEN 3 barely a month before filming started. Her contract stated that she would not appear unless Hill and Giler wrote the script. Filming began on January 14th 1991 but script changes were still being made right up to the end of shooting. ALIEN 3 was in the can... well, almost. After seeing a rough cut, extensive reshoots were ordered including an entirely new ending, as the first was deemed to be too much like that of TERMINATOR 2. In addition rumours of 'tacky' aliens abounded and some of the effects shot were dropped and, to cap it all, Weaver refused to have her head shaved again for the reshoots and wore a bald cap.

An unfortunate casualty of all this toing and froing was the designer of the original ALIEN, H.R. Giger. He worked on new designs during August 1991, but these have not — to his knowledge — been used. Fans of the artist may be interested to note that his new designs included valves which would produce musical notes and a bovine alien bursting from a sheep. Cornelius de Fries, Giger's colleague, built several small-scale models from Giger's sketches as well as a life-size model of a mother alien. An ALIEN 3 'sketchbook' containing the unused sketches and photographs of the models is being published by Dark Horse Comics so there will be at least some record of Giger's work.

Whilst not exactly a disappointment at the box-office, ALIEN 3 is understandably — given the above scenario — not quite the success it could have been. BATMAN RETURNS took, in its opening weekend, $47.7m. ALIEN 3 has taken in its (so far) 5 week run $49.5m; LETHAL WEAPON 3 has receipts of $121.9m in its first 6 weeks.

Overall, ALIEN 3's takings to the end of June, are as follows:

1st week $26.8m

2nd week $11.25m down 51.8% on previous week

3rd week $5.77m down 48.7% on previous week

4th week $2.7m down 31.8% on previous week

5th week $1.5m down 44.1% on previous week

Susan Polan

The Plot Thickens

The various stages of evolution that the ALIEN 3 script went through were as follows. (Don't read if you don't want to know *anything* about the film! Or indeed, if you haven't got a terribly strong stomach ...)

Gibson: The Sulaco has docked with a space station which resembles a partially constructed shopping mall out of BLADERUNNER. Newt departs for Earth to live with her grandparents. The Company face war with an equally corrupt group of quasi-socialist space travellers. The aliens want to get to Earth. As Gibson describes it: "Space commies hijack alien eggs — big trouble in Mallworld." (Synopsis: DWB#81)

Red: The Sulaco is lifeless — except for an alien which wipes out all but the leader of a commando team sent to board it. The creature is brought aboard a space station and the Company and the military attempt to tame it. Needless to say the alien goes on the rampage and attacks a farming community on the planet surface. The alien infests a cow and takes on bovine characteristics.

Twohy: A reworking of Gibson's script now set on the space station Gateway (from ALIENS) and a prison planet, and replacing the itinerants with the (now defunct) Soviet Union. Two versions were written one with a male lead and the other featuring Ripley.

Ward: The Sulaco crashes onto an artificial satellite, Arceon, which resembles a medieval cathedral built of wood and containing much stained glass. This cathedral houses a large library and a group of monks exiled from Earth believing the latter to have been destroyed in a Neo-Dark Age accident caused by a computer virus. Newt is dead and Ripley is seen as some sort of avatar. The alien is seen by the monks as Satanic with an engraving of the devil displaying an alien tattoo on its bum proving their case. Ripley is pitched against the leader of the community as she can prove the contiued existence of Earth, which he has been concealing from his acolytes. The monks are slowly consuming their 'world' as they burn it for fuel and so are destined to die. The alien attacks in many strange forms: bursting from a sheep in an animal form, taking on the appearance of the wood and stained glass surroundings, spitting acid into monk's faces and anally raping them. Suffering nightmares containing the alien greatures and confined in the dungeons with an android who has visions of 'fish-and-bird-men', Ripley is rescued by one of the monks who is an historian of the Black Death of 1348 and sees parallels of this in the current situation. (Note that Ward's movie THE NAVIGATOR was also concerned with the Black Death.) A race with the alien to get back to the Sulaco ensues.

Ferguson/Hill and Giler: The action is returned to Twohy's prison planet but with some of Ward's religious aspects retained. The prisoners are 'bar-coded', a feature borrowed from Gibson's script. The warden wants Ripley off the all-male colony post-haste and contacts the Company. Meanwhile, the prison dog gets face-hugged. The rest you know... or will do soon enough.

Susan Polan

BBC seeks satellite expansion

THE BBC is planning to take stakes in or sign programming deals with at least a further five satellite channels, in addition to the Autumn launch on Astra of UK Gold, a joint venture with Thames, which will include "saturation coverage" of DOCTOR WHO.

BBC Enterprises is keen to exploit it's 100,000 hours of archive programming (contrary to popular belief, they didn't burn *everything*), much of which comprises fantasy-related series.

James Arnold-Baker, Chief Executive of BBC Enterprises, said recently that UK Gold was attracting a lot of interest from potential financial backers and indicated that the BBC was looking at a maximum 20% stake in the venture to give it some say in the scheduling. "There will be no clash of interest with BBC1 and BBC2," he said. "They will get first crack at programmes for repeats, but there is so much archive material that I don't forsee there being any problems."

- BBC Enterprises have announced a rise in profits for the year 1991/92 despite a £15 million (6%) fall in actual sales, from £225 million to £210 million, £35 million of which will be put back into programme-making. The year's best-selling programme internationally was ELIZABETH R, and RED DWARF was among the £15 million worth of best-sellers at BBC Showcase 92. Sales of BBC magazines suffered most due to the deregulation of the television listings market which affected *Radio Times*, with sales dropping from £97.4 million to £77 million (but providing the current editor of *DWB* with his day-job in the process!).

Extra Alien ...

Of interest to American readers: out on October 1st is a widescreen version of ALIEN on laser-disc, featuring between six and ten minutes of extra footage. The extended ALIENS has been available on disc for some time. THE ABYSS is scheduled for a Christmas release, with an extra 40 minutes including the famous tidal wave sequences which were removed from the cinema version to allow cinemas to show the film three times daily! UK releases may follow, but nothing has been confirmed. Incidentally, *Day of the Daleks* has been deleted from laserdisc format in the US due to poor sales.

... and Bladerunner Plus

The director's cut of BLADERUNNER, minus Harrison Ford's narration but with plenty of extra scenes added, is tentatively scheduled for release in the US this Christmas. No UK date as yet.

Oops

Last issue in our lead story we reported that SPACE POLICE had been commissioned by BBC2. Believe it or not it has been signed-up by BBC1's Peter Cregeen, though we presume he asked Jonathan Powell's permission first ...

Public taste has moved away from Doctor Who

Nicholas Hollindale
York

Anthony Brown's article 'The Death of Television' *[DWB 102]* was a stereotypically prejudiced rant of somebody harbouring a paranoid fear of the free market.

As is usual in a debate on a company's profits, Brown concentrates his diatribe on the cost side of the equation and ignores the revenue side. His simplistic analysis is this — lower quality means lower cost means higher profit. Full stop. His interpretation of this is that television drama will be the chief casualty of a privatised BBC because it is high cost. However, he ignores his early statement that homegrown drama is one of the two "keys to ratings success", and hence one which will generate a high level of earnings from advertising. In addition advertisers are becoming increasingly sophisticated, demanding a wide variety of quality programmes in order to target specific audience groups.

Earnings are also generated from overseas sales and drama is infinitely more saleable than the residue he believes will be left following the charter negotiations. INSPECTOR MORSE is watched by 600 million people worldwide. I doubt very much if BLIND DATE or FRESH FIELDS can say the same!

The truth is that DOCTOR WHO, BLAKE'S SEVEN, DOOMWATCH or indeed tv science fiction in general is not regarded as quality television by the BBC nor does it regard it as a minority taste worth satisfying as a public service. If DOCTOR WHO is to return to our screens it will be only on the basis of its commerical viability, and this requires a more commercially orientated, partially privatised BBC.

The BBC is going through a transitional phase at the present and the standard of programme making is suffering as a result. But a return to the old days of the BBC will not lead to a return of the classic sci-fi series so commonplace in the 60s and 70s because it is not only the BBC which is changing but also the tastes of the general public — tastes which have moved away from tv science fiction and in particular DOCTOR WHO.

John Pettigrew
Windygates, Fife

Regarding the 'Death of Television', it seems to me that the BBC is trying to grasp away every possible outlet available to them in order to gain aid for their programme making. More planning and resources seem to be going into this venture than in putting thought into producing television shows and the statistics available prove the BBC is steadily losing audience ratings.

Over the last few years we have witnessed the increase in output of BBC related merchandise especially through BBC Video. Who would have through that by 1992, DOCTOR WHO fans could pick up copies of *Shada*, odd Cyberman episodes from incomplete stories and any of the other 30 or so stories? It is, of course, exploitation of the fans, but as David replied to Ronald Mc Devitt's letter, we have created the market and will happily pay pounds for "blatant profiteering" if we choose to, not out of blind ignorance.

The same goes for the official New Adventures. "Produced with the approval of BBC Television" reads the blurb on the back. We are lucky that Peter Darvill-Evans has produced a consistently enjoyable series because, let's face it, no one at the BBC is going to say no to an editor who has chosen a provisional story for publication. As long as they get their cut they'll be happy.

These two examples may be exploitation but the consumer is happy with the product. But the BBC has gone further. Look at all the flogging off of costumes at Bonhams and such like. It may be a cynical thought but if DOCTOR WHO was still in production, these costumes and props may be needed by the crew in future stories. Stop the series and the storage of the materials becomes unnecessary unless all the other BBC-produced science-fiction programmes can borrow and augment them for utilisation in their shows ... Wealthy individuals may be pleased with their goods but I bet the BBC is far happier with it's profits — they keep just enough costumes so that they can charge the public to see them at exhibitions.

It doesn't stop there, though. I realise that it has a lot to do with charters and politics and things but now the BBC is in the position of farming out its programmes to individual production companies. It all seems to me as though the BBC is selling the family silver just to keep their heads above the water.

Meanwhile, the licence fee increases every year much to public annoyance. The BBC spokesmen annually inform us that this is necessary to maintain the standards of quality whilst competing in the expanding cut-throat world of television and ratings. And always the idea of advertising on the BBC is dismissed without a second thought. Why? Why on earth can't the BBC open itself up to the advertising market?

Oh, the great British public wouldn't like to see nasty old adverts on BBC. It goes against the grain. Rubbish. I don't think the public would be all that disgruntled about the prospect of all four channels showing adverts. There would be an initial voice that proclaimed that such an action would be blasphemous, an act of Satan, and that armageddon was now surely only a few days away. This could possibly stem from the irritation of recording a programme on the video whilst they were out complete with adverts (oh, what a tragedy!). But the BBC has often made decisions much to the displeasure of its audience. Like taking DOCTOR WHO off our screens. And I'm sure that after six months of such a change, nobody would be that bothered.

I think the truth of the BBC's stance on advertising is that it can only see it as some sort of failure. That they would be abandoning fifty-odd years of tradition by such a move. It seems a petty, stubborn point of view, but so believable. You can imagine the faces of the executives of the BBC if presented with such an idea.

Now, I have to say that I write this in ignorance. Unless someone can offer a valid explanation of how advertising would destroy the fabric of the BBC entity for the worse, I'm going to stick with my views. I want the BBC to advertise.

Surely the public would enjoy the freedom of not paying the licence fee? Surely the revenue gathered from advertising would cover the corporation's finances? If not, and they are worried about losing money, then how on earth does ITV, and more importantly Channel 4, survive? *(Until next year, Channel 4 remains funded by the ITV companies and does not sell its own advertising. What changes are effected when C4 becomes totally self-financing remain to be seen — Ed)*

Adverts also have more frivolous but absolutely valid advantages. They give you a break to go to the loo, discuss the previous programme and the opportunity to make a cup of tea! In this day and age of uninspiring television, some ads are arty productions that are more entertaining than the shows they break ...

'SACKING POWELL WOULD BE DAMN SATISFYING!'

Lance Perkin
Poynton, Cheshire

'The Death of Television' in *DWB 102* was another example of *DWB*'s intelligent, analytical articles that make the magazine essential. *DWB* is often characterised as vindictive by lesser whozines, but features such as this are actually balanced and rational. For God's sake, the facts are damning enough, WHO fans don't need to exaggerate.

Anthony Brown's previous 'The Man who would be Grade' in *DWB 98* (has anyone sent that to David Mellor?) depicted a man unable to do his job due to external pressure, but also a man complacently ignoring his public commitments and demonstrated exactly why the campaign should switch tactics to try and remove him. Look at the photo of him in issue 98. Powell sits in front of a BBC monitor — what does it show? EDGE OF DARKNESS? THE SINGING DETECTIVE? No, it shows Henry Kelly in GOING FOR GOLD. The BBC has abandoned all the things that made British tv the envy of the world to produce cheap schedule fillers to try and out-rate ITV, but ITV switched to quality drama and trump Corporation every time. This is obviously not just Powell's fault, but when he personally ignores programmes that are tried and tested, long-running, popular, commercially successful, household names like (but certainly not limited to) DOCTOR WHO, it becomes imperative that someone with some common sense replaces him.

The one thing I would disagree with Anthony about is his first footnote. Certainly the BBC would not want a Controller vulnerable to political pressure, but unlike 'anti-Rushdie Muslims' or 'Keepers of the Queen's English', DOCTOR WHO fans are arguing for his removal because he can't do his job as the man in charge of BBC1, not because we disagree with his political views. There are solid professional reasons why he should go. Whether the BBC could make the distinction is a different matter ...

DOCTOR WHO is, as the articles demonstrate, only one example of good commercial properties going to waste and bad ones continuing to be made. WHO fans are the right people to highlight the mismanagement of the Powell years. They have seen the programme they loved slowly stifled. Anyone reading the Williams era *In-Visions* being produced at the moment must be struck by how the BBC top brass used to send five page letters explaining how a story could be better, or a character improved. Now the programme is seen as a repeat to keep a handful of loud, sad people happy. Many people bought *Tomb* because they knew it would be quality television, quality DOCTOR WHO. The programme is reported to have made £6m for the BBC in 1991, that's four times more than Season 26 cost to make. A few years ago I longed for 'Pay as you View' tv to be introduced — we'd have WHO on 52 weeks a year! Now I know that such a move would make 'telefiction' (good word) impossible to develop, but the argument wears thin when you consider how little telefiction the BBC does develop.

DOCTOR WHO is only a symptom of what is wrong with the BBC. WHO fans have seen the BBC at its absolute worst. The BBC has lied to us about the future of the series, it has set us impossible challenges (jam the switchboards, send us money, sell more than 30,000 copies) and fans always do the impossible. We want to watch DOCTOR WHO, and we already put our money where our mouth is — the New Adventures are to be printed monthly next year, the videos sell half a million copies a year. We have every right to campaign for Powell's removal: we pay his wages and he can't do his job. If anyone thinks otherwise, re-read Anthony Brown's articles. Sacking Powell might not be the answer, but it will be damn satisfying and things couldn't get worse.

Edward Parsons
Stourbridge, West Midlands

When I first saw that an article about the BBC was appearing in *DWB* I feared the worst. I expected an all-out attack on the Corporation, which seems to be the fashion in magazines such as *TV Zone* and indeed in *DWB* (Mark James' comments in *DWB 100*). Fortunately I was wrong and praise Anthony Brown for presenting a level-headed and informative article. As Anthony says, there is more at stake than whether the BBC brings back DOCTOR WHO or edits an episode of STAR TREK — the future of quality programming is in doubt.

High quality drama (eg. Shakespeare productions, costume dramas) are vital in retaining the high standard of television programmes. They set the standard for other drama productions, such as soap operas, to aspire to. They also encourage other broadcasting companies to produce similar high quality material.

Good drama need not be expensive. I would like to see the return of the weekly single play such as PLAY FOR TODAY or ITV's ARMCHAIR THEATRE, which were often cheaper to produce than the more elaborate SCREEN ONE/TWO. Good drama has more to do with the quality of the writing than the size of the budget, something all producers (including Dark Light) should bear in mind.

Laurence Piper
Hertford

I couldn't agree more with Anthony Brown in his 'Death of Television'. The tv companies have partly themselves to blame for the drop in quality since the middle of the 80s. You wouldn't believe, looking at 92's typical output, that tv was a distinct and separate medium from the cinema. All we get now are glossy film drama with an international slant (sales-wise). If you transposed the character to a, say, New York, setting (instead of Newcastle), SPENDER would still be exactly the same show — it's hard to believe one of the people responsible for it helped create two quintessentially British series in THE LIKELY LADS and PORRIDGE!

It's the same story with all the other series as well — videotape is the medium of television, for crying out loud, but all we get now are the sort of shows that could be made in any country (and for *either* medium, tv or cinema). Let's leave film for the cinema, return tv to having more taped drama with the sort of subject matter that reflects life in *Britain*, for better or worse. If we don't, the qualities that made UK tv so good will get eroded even more, and all we'll have will be bland, cinematic mini-series that might as well have been concocted by the US companies. Not the sort of environment that encourages good DOCTOR WHO (or any *other* type of quality of production).

Robert Galrey
Cardiff

I was fascinated by Anthony Brown's article on the future of drama output on British television. Indeed, I echo his warnings that, with the coming shake-up, it will be the middle ground of entertainment — the popular drama series — which will suffer the most. This is worrying as well as sad news, as it is this genre of entertainment which has proved the mainstay of British television output for the last thirty years — and also the most marketable (witness UPSTAIRS DOWNSTAIRS, ALL CREATURES GREAT AND SMALL and indeed DOCTOR WHO). Even now, the few remaining middle ground dramas continue their immense popularity, when sensibly scheduled. Last week HEARTBEAT, a charmingly written and acted new drama achieved the highest ratings of any programme of the week, bar soap operas. The excellent 'Barbara Vine' adaptation, A FATAL INVERSION, has also done spectacularly well, trading on the enduring popularity of the Wexford crime series. Surely this demonstrates that, if the BBC and other organisations are willing to make good, accessible drama, there is a massive audience out there willing to receive it. But I think the old adage applies here — "If you feed your animals swill, they will eat swill" — and the BBC seem set now to take the lazy way out and make cheap 'tabloid' shows that will appeal to the lowest common denominator. It is just a pity that, in doing so, the planners will lose their organisation not just traditional worldwide respect, but a valuable source of revenue.

DARK LIGHT SHOULDN'T COUNT THEIR CHICKENS

Philip Harrison
Warrington, Cheshire

I can't believe that Powell in his blind hatred for DOCTOR WHO has put the whole process of finding a new company to make the next series on indefinite hold. Hopefully the upcoming press campaign will make it known to the BBC accountants just who is denying them the financial rewards of one of their biggest earners. As has been said before, the only real future for WHO is on BBC2, and as Alan Yentob knows how to run *his* channel, I can't see why he can't commission a new series, as who isn't the sole province of BBC1 or Powell.

However, with this news I can't believe the BBC will let the 30th anniversary pass without some kind of sales pitch to the public, and as the recent 25th year of STAR TREK proved, assorted merchandise will sell a lot more if there is a current series on tv.

At this rate I can't see Dark Light making WHO, not least their constant, utterly pointless statements answering every little bit of criticism about their ideas. (If JNT had put pen to paper each time he'd been criticised he'd have terminal writer's cramp by now.) Just because Dark Light call themselves "prospective producer" in *DWM* won't make the BBC employ them. Anyone told you not to count your chickens before they hatch, boys?

Their choice of Brian Blessed as their Doctor is very unoriginal — the idea was mooted as far back as 1986 (in *DWB*!), he's way over the top, coming across like a bearded Colin Baker, and after the previous excesses we need to get back to a serious Doctor, but witty and with a presence — how about Bob Peck, or David Warner?

'JUVENILE EXCITEMENT'

Keith Dando
Coventry

I was amused to read Tim Munro's letter in issue 102 in which he called me a 'miserable killjoy' for pouring a little water on his flames of excitement about the return of an old DOCTOR WHO story. This expression of my views made him feel that my life is 'a peculiarly sombre and joyless affair'. I think that I should try to put him straight about my views and why I hold them.

I wonder what he made of the recent *Viz* piece which asked "What is the worst thing about DOCTOR WHO?" and suggested that it might be "the boring bastards who still go on about it all the time and who go to stupid 'Doctor Who conventions' and who dress up as bloody Daleks and call their children Davros, if they ever have any. Which is unlikely." Now why is that funny? Probably because it is true. Of course, if you are as *Viz* describes a 'fan' then you would find the attack uncomfortable, because no one likes to be told how bad they really are. If (take note Mr Munro and Mr Bentham, whose article on *Tomb* I attacked) you are someone who is deeply immersed in what is called fandom, then you will undoubtedly have felt orgasmic-like pleasure when *Tomb* returned. But it is not for nothing that 'fan' is an abbreviation of 'fanatic'. Yes, *I* was pleased to hear that this story had been found and was very interested in seeing it. However, I tempered this with other considerations, which I chose to discuss in a letter.

Let me clarify my original thoughts for you. DOCTOR WHO was born over a quarter of a century ago, in the second age of broadcasting, the era of television. We are now in the third age, a time of satellite, video, cross-frontier broadcasting and the extinction of 'public service' in favour of the free market. This means that programmes become products for sale rather than expressions of a culture. The effect of this is that if a programme cannot be profitable then it will not be made. You may counter this with the 'WHO makes money from overseas sales' argument, but that is neither here nor there. This is because the prime consideration of the BBC is to sell to the home market, and its profits are counted in viewing figures, for it is only high viewing figures which will justify a licence fee. For whatever reason, DOCTOR WHO does not get high ratings and so does not justify the amount that it costs.

The exception to this is the video market. Now, because 20 to 30 thousand people are prepared to buy a tape of an old story, video release is more than justified. There are so many old stories that this does not even need to involve the question of commissioning a new series (yet ...). BBC Video are a profit-making company and so they will go out to rip you off for every last penny. 'Fans' cry "con" about the *Fenric* tape, about the 'Years' tapes and no doubt they will at the *Shada* one (have you seen the pathetic remnants that are left for them to cobble together?). The greatest con, though, is the *Tomb* tape. To prevent it from transmission deliberately and then to hike up the price should be considered outrageous.

But no, you 'fans' with your heads in the sand, you allow your juvenile excitement run away with you. You don't consider the wider issues or hold yourselves to any principles. You are just happy to have a copy of an old, once missing story in your video collection.

Adam Richards
Derby

It's nice to see that *DWB* has improved, even if some of the letters are still in the dark ages. John Deacon's letter in issue 101 was predictable and irritating, because it seemed to be written just to provoke a hostile reaction, and I was even more irritated that nobody else spotted this. One only has to look at the way he used the word "junk" (ie. "junked" episodes) to see that he was trying to push an emotive response out of all the 'Troughtonites' in order to have a good laugh at their expense. A sad case of John Eller syndrome, I think. Of course if I am wrong and the letter wasn't a hoax, then John Deacon shouldn't be watching DOCTOR WHO at all; instead he should be out there rotting his brain in front of BATTLESTAR GALACTICA or some such nonsense along with all the other 'colour-tv-or-bust' saddoes.

HOW TO RESURRECT ROBIN, PART 3

Tony Fitzpatrick
Dublin

Tim Munro's article on ROBIN OF SHERWOOD in *DWB 101* was a joy to behold. As a veteran RoS fan, decent articles on the series have been as frequent as a Picard solo adventure in Stamford Bridge car park! This was a brilliantly entertaining feature. My own views on how things may turn out in what still remains a doubtfull RoS mini-series are as follows.

Firstly, I also would like to see all loose ends tied up from season 3. With Connery unavailable the option of a third actor to play Huntingdon could be looked into. Then again, how can you turn down the Praed option — he was a terrific Loxley. So Praed it is.

However, Loxley did die, no buts, no missionary work in the south seas. Brown bread. Dead. In Connery's opener Herne tells him "Robin of Loxley is dead. Herne's son lives again in you." So we're left with the resurrection theory. As in *The Greatest Enemy*, the simplest plan will work for the Sheriff. It's several years down the line. Robin (Huntingdon) and the Merries are still active in Sherwood. Marion still in Halstead a nun, de Rainault still Sheriff (although how he's still in office after all these years without getting rid of the outlaws is another storyline to be resolved). With the power of the church strong, the Sheriff has been unable to grab Marion from Halstead, but now another story has reached the King regarding Robin Hood, secretly the King gives de Rainault the go-ahead. Surrounding the priory with nearly an army Gisburne and the Sheriff make it known that if Robin (Huntingdon) does not give himself up, Marion dies. With no option left to him, and to the dismay of the outlaws, he gives himself up. Marion is freed — letting her go on the premise that another dead leader would finish the outlaws and leave her to the mercy of whoever finds her would be a typical de Rainault move. An unarmed Robin is killed by Gisburne. This would stretch the Connery double theory also, but nothing a tight hood and some colourful filters couldn't handle. Marion's years as a nun have prepared her for the inevitable meeting with the other outlaws, they are visited by Herne who discusses death and the powers of light and darkness.

Scarlet argues with Herne, who asks them to trust him if they can obtain an ancient symbol (unknown until recently even to Heren, this clearing up why he didn't raise Loxley from the dead right after his death) and bring it to Rhiannon's wheel. "One who has gone before will return," but which one? After a successul adventure the outlaws return to the Wheel. Soon after Herne's ceremony they go to a mist-ridden Sherwood to be greeted by Robin of Loxley (Praed) and after some shock and words of wisdom from Loxley they all set out to destroy the Sherriff and Gisburne forever. Something like that.

I've great faith in Richard Carpenter whatever he comes up with. As regards the making of the mini-series, I'll believe it when I see it.

DON'T SPOIL THE PLOT!

Mark Saunders
Isle of Wight

I like to think that my letters to BBC Enterprises suggesting Dalek and Cybermen 'Monster' tapes, 'Years'-type tapes, *The Invasion* with narration to fill the gaps and other ideas have in some small way influenced the releases of DOCTOR WHO over the past couple of years. Hopefully this proves that polite, constructive letters to BBC Enterprises can make a difference. I'm very hopeful that two other suggestions will bear fruit: *The Ice Warriors* with narrated missing episodes, and a DOCTOR WHO role-playing game for 16-bit computers.

I like the way *DWB* is becoming broader in its news coverage. I think it's fully justified to include film news, for example, in a month when other news (WHO, TREK, etc.) is relatively quiet. Good to see you covering comics as well.

Personally I'd like to see less coverage of ST:TNG which has not been shown here yet. I deliberately don't read it because I don't want to spoil my own viewing in the future. Why not do some retrospectives of ST:TNG instead?

Equally, when (let's be optimistic) DOCTOR WHO returns, I would much prefer it if you would avoid all mention of plot, characters, settings etc. and simply cover the cast, locations, production team etc. in news reports. I felt that the past few seasons up to 1989 were spoiled by too much advance info on the stories themselves, which in many cases gave away what should have been surprise cliffhangers, appearances, etc.

I quite agree that plot details should be kept under wraps until the story hits the screens, and I can assure you that in the event of a new season of DOCTOR WHO, DWB will not reveal any information that might spoil your enjoyment (or indeed mine!).

Paul Simpson
Tooting, London

I was intrigued by the review of the Needles Pleasure Park Exhibition as I visited it on 23rd May. Entry is now down to £1 for two (apparently the BBC wouldn't allow it to be 50p each so mugs on their own pay double). I think everything I saw was from the MOMI exhbition save the closing displays. These must have been added since it opened (they are not mentioned in your review) and consist of full-size cover paintings by Alister Pearson including the (in my opinion) execrable new painting for *Monster of Peladon* (and before the Pearson fan club starts up, neither the Doctor nor Sarah are good likenesses). Also exhibited are a lot of new book covers including the excellent *The Massacre*. All in all well worth 50p.

Anyone visiting the Isle of Wight this summer who goes to the exhibition should also keep an eye out if they travel to the village of Godshill (whose main claim to fame is The Cider Barn). On the High Street is the Nostalgia and Toy Museum in which there is a large display of 60s and 70s toys including a number of original Dalek models, a Mini Moke from THE PRISONER, and many others. Well worth a visit.

May the conspiracy theory be right and we're about to see *Evil of the Daleks* complete at last! (Although I have a sneaking suspicion there's some paranoid soul somewhere who believes that all of *Shada* really was filmed and we're being conned out of £20 for nothing!)

DWB CENSORSHIP

Stephen Byrne
Clydebank, Dunbartonshire

I have always been in favour of *DWB*'s outspoken approach. I and many others have thought it to be one of the magazine's strengths. A letter from Matthew Smith in issue 98 praised you for ceasing to edit out swearwords.

Why, then, were the words "crap" and "wanker" edited out of my letter, printed in issue 102? I can understand the butchering of the introduction, as well as other superfluous material, to save space in your otherwise excellent organ. But surely two (rude) words would not take up too much space? If this censoring continues, it will be very difficult for me (and, I suspect, others who have been similarly treated) to take seriously. *(sic)* I don't believe that my letter was part of a "representative cross-section" of what you receive, and neither will anyone else after reading this.

On seeing your article headed 'Television's Greatest Hit' about Philip Schofield's new programme, I thought it would be appropriate to replace the 'H' from 'Hit' by a 'T', to describe the daft bugger that put DOCTOR WHO in the children's section. Or would that be too rude for an uncensored magazine?

Not too rude, just extremely immature. I have no objection, in principle, to 'strong' language, but only when it makes a point and not when it is scattered gratuitously throughout a letter to make the writer appear 'adult'.

Andrew Pixley
Nottingham

I should just like to clarify one aspect of Richard Molesworth's article 'A Tale of Two Medium Atomic Weights' in issue 102. Here he incorrectly states that *Time Screen* in 1986 gave working titles for the six stories. This is highly misleading and I should like to reproduce the original NB inset in bold lines at the end of the original article for all to read (and which was printed in 1985, not 1986!).

"In the above article, the titles of the stories have been obtained, with one exception, from comments made in an interview by Peter Hammond, and convey the flavour of the serials. These titles do not appear either on the episodes (which have no form of identification) or in the TV Times."

Having lost touch with the original writer, Peregrine Morgan, I am unable to say which title he had invented himself and which were used by Hammond in the interview purely for convenience purposes. They were not and never have been working titles and thus would not appear on any documentation. Indeed, when this particular issue of *Time Screen* was revised in 1991 we felt this matter of the titles to be confusing and so dropped all reference to them in a new article written by another writer.

David A Thomas
Maesteg, Mid Glamorgan

Just a note to correct you on your satellite news of issue 102 — BATTLESTAR GALACTICA did not finish its run in May but on 17th June with the episode *The Hand of God*. Sky One will then show the ten episodes of the dreadful GALACTICA 80.

Also, according to an article in my Satellite TV Guide, THE FLASH consists of 20 episodes, not 14. And the pilot is always billed as being two hours because in America and on Sky One it is stretched out with 30 minutes of adverts! In reality it's only a 90 minute programme.

Although Sky One has had considerable flak for being cheap television (which it is 90% of the time), in all fairness it has catered for we science fiction fans far more than some other channels I could mention. To date it has shown the original STAR TREK series (not only every episode but uncut as well), the animated STAR TREK series, ALIEN NATION, the entire series of V (which is more than I got from HTV Wales which to my knowledge never showed the final two episodes), LOST IN SPACE, SOMETHING IS OUT THERE, MAN FROM ATLANTIS and ROBIN OF SHERWOOD, as well as the two series I mentioned above.

Wednesdays used to be heaven with sci-fi offerings on BBC2 and Sky One. Wednesday at 8pm seems to by Sky One's science fiction slot, and long may it remain so. ■

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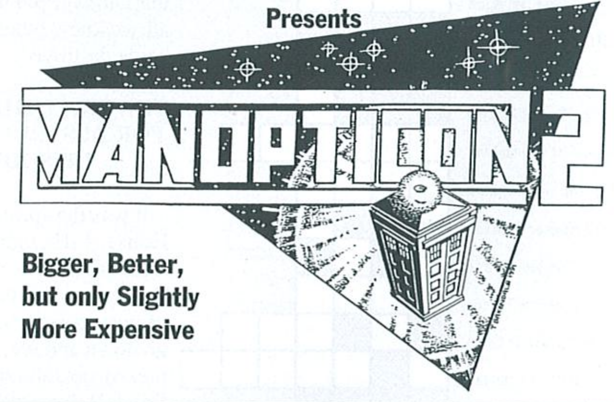

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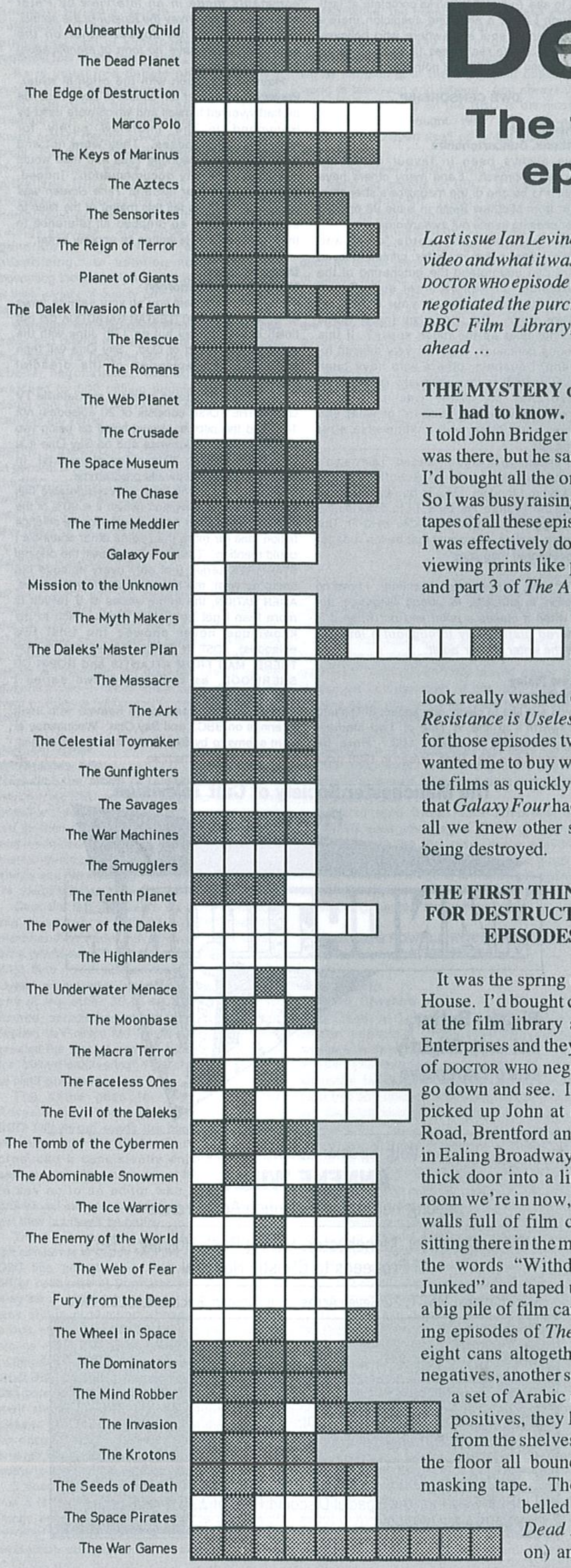
The Mark of Destruction

The truth behind the missing episodes of Doctor Who

The graphic below represents those black-and-white episodes of DOCTOR WHO that currently reside in the BBC archives. Also held are the *Unearthly Child* pilot and several brief clips from missing episodes (see *DWB 89*).



Last issue Ian Levine recounted the earliest days of video and what it was like to be one of the pioneering DOCTOR WHO episode collectors. Having successfuly negotiated the purchasing of episodes held by the BBC Film Library, the biggest hurdle still lay ahead ...

THE MYSTERY of what was at Villiers House — I had to know.

I told John Bridger that we had to go and see what was there, but he said there wasn't any point until I'd bought all the ones from the film library first. So I was busy raising the money and buying all the tapes of all these episodes which now, in retrospect, I was effectively done for, because some of those viewing prints like part 5 of *The Keys of Marinus* and part 3 of *The Ark* were really ropey, whereas the negatives we soon found to be held at Villiers House turned out to be pristine (you saw how some of the prints could look really washed out in the recent documentary *Resistance is Useless*) so I ended up having to pay for those episodes twice. But understandably they wanted me to buy what was there first, so I bought the films as quickly as possible because we knew that *Galaxy Four* had recently been junked, and for all we knew other stories were in the process of being destroyed.

THE FIRST THING I NOTICED, MARKED FOR DESTRUCTION, WERE ALL SEVEN EPISODES OF *THE DALEKS*

It was the spring of '78 before I got to Villiers House. I'd bought copies of most of the episodes at the film library and John Bridger phoned up Enterprises and they confirmed that they had a lot of DOCTOR WHO negatives there, which we could go down and see. I was tremendously excited. I picked up John at the film library in Windmill Road, Brentford and we drove to Villiers House in Ealing Broadway. We were let in through a big thick door into a little vault, no bigger than the room we're in now, with lots of shelves along the walls full of film cans, the first thing I spotted sitting there in the middle of the floor marked with the words "Withdrawn, De-Accessioned and Junked" and taped up ready for destruction were a big pile of film cans including all seven surviving episodes of *The Daleks*. There were twenty eight cans altogether: seven that contained the negatives, another seven that contained the prints, a set of Arabic negatives and a set of Arabic positives, they had been physically removed from the shelves and were just sitting there on the floor all bound together with white cloth masking tape. The cans were individually labelled with the episode title (ie. *The Dead Planet, The Survivors* and so on) and, well, I freaked. I hadn't seen *The Daleks* since it was shown and I'd longed to see it again, and here it was in the process of being destroyed! If we had arrived two days later it would have gone.

I was throwing a complete wobbly and pleading with John, "You can't let them destroy *The Daleks* — I want to buy this now!" So he calmly asked the young man who'd brought us in, "Who marks these episodes for destruction?", and the guy said Pamela Nash. He charged into her nearby office — in hindsight a rather amusing sight as he was a very sort of meek Clark Kent-type with little horn-rimmed glasses — and said "Excuse me, are you Pamela Nash?", she said yes and he continued, "We're just trying to find out about these DOCTOR WHO episodes because a lot of them seem to be being destroyed", and her exact reply was, "Nobody wants them — they're only old black and white film prints". Of course by now I'm jumping up and down and shouting "For God's sake, *I* want to buy them and I'm making clearances — how could you destroy them...?!", and John instructed her not to destroy anymore while we checked into it.

What had happened was a three-tier process:

1) **Withdrawn** — The episodes that BBC Enterprises held at Villiers House were supposed to be available for sale abroad, but after seven years they lost the rights in their artists' contracts to sell them, so they were withdrawn from offer.

2) **De-Accessioned** — Accessions was a room at Villiers House, and the trays marked "Accessions" contained cards of what was available, so in the case of DOCTOR WHO episodes being offered there was a card for each film can they held, for each print, with an actual identification number for the film can. De-Accessioned was the process where, once the tapes were withdrawn from offer, the relevant cards were then taken out of Accessioned and put into the tray of cards marked "Junked", which contained all of the cards of the episodes that had been junked and the dates of junking.

3) **Junked** — The film was physically removed from the shelf and thrown into a skip. The films, when they were originally processed, were wound onto a little hub as opposed to film reels more favoured by cinema, so what they would do to make it useless was simply knock the centre out and then the thing became like spaghetti. They filled their skip with the reams and reams of this spaghetti-like film, and when the skip was full it would be carted away and the contents incinerated.

So that was what was about to happen to *The Daleks* and our timing was sheer coincidence — had I got there three months later we'd have lost a lot more, had I got there earlier we'd have certainly saved all of *Galaxy Four* and *The Time Meddler* (at that time only episode two was held at the BBC).

WITHDRAWN, DE-ACCESSIONED AND JUNKED

IT WAS PAMELA NASH WHO HAD PICKED WHAT WAS "USELESS"

I looked through the shelves and we found *The Space Museum, The Chase*... all these wonderful DOCTOR WHO stories not held at the film library, but nevertheless I demanded to know what had been junked, so we went to Accessions and found the "Junked" tray. Every card it contained had a square rubber stamp on and there were cards for the whole of *The Dalek Master Plan* (my all-time favourite story), the whole of *The Web of Fear*, the whole of *Fury from the Deep* ... all marked with this stamp. I checked through everything, and after I'd been there a few times and researched through it all I ascertained that BBC Enterprises, or rather Pamela Nash, had signed the papers for each one. It was Pamela Nash who had picked what was "useless"; her job was to vet what was held by Enterprises' library, and once something was finished with she'd look and decide, "Oh, we're not selling these anymore, we don't need them". for example, if there were outstanding contracts of a certain staton in Nigeria somewhere which was still showing DOCTOR WHO episodes they didn't destroy it, but once they'd finished with it she would decide that they weren't needed anymore and would sanction their destruction by stamping the appropriate card with "Withdrawn, De-Accessioned and Junked". As I said, the card would be taken out of one tray and put in the tray of ones they had held but had been junked and the film would then be incinerated. Had this process been allowed to continue, then within two years all the ones that were still there would have gone too.

I also ascertained that there was one card for every DOCTOR WHO episode ever made, except for *The Feast of Steven*. That was the only print I couldn't find any trace of. Every other episode, bar none, had been there until the first junkings in 1972. If we'd been there in 1972, every DOCTOR WHO episode except *The Feast of Steven* would have existed today, just like every STAR TREK episode still exists.

There were six years of junkings, '72, '73, '74, '75, '76, and '77 when the last two junkings — before I arrived in '78 and the practice was stopped — had occurred of *The Time Meddler* and *Galaxy Four*. *The Daleks* was the first story marked for destruction in '78, but we arrived just in time to prevent that happening. Most of the junked episodes (ie. *The Daleks' Master Plan, The Evil of the Daleks, The Tomb of the Cybermen* and *The Web of Fear*) were disposed of between 1972 and 1974.

By this time, once we'd collated together the list of what was at Villiers House with what was at the film library, we calculated that there were 150 missing DOCTOR WHO episodes, and when we did a bit more research we got it down to 138. The first idea I had was to see whether the National Film Archive at the BFI held any old DOCTOR WHOS, and when we checked we found that they did. they held all of *The Dominators*, all of *The Krotons* and all of *The War Games* — three complete stories from the last Troughton season. Had we not found them at the BFI then we would still today only have four episodes of *The Dominators*, three of *The Krotons* and four of *The War Games* which the film library held. Once I got the film library interested they borrowed the negatives back from the BFI and struck new prints.

Sue Malden had just joined her post as BBC Archivist around this time, and John Bridger took me to see her and I told her the whole story of how we'd saved *The Daleks*. In some kind of perverse and twisted way, Pamela Nash thought she was only doing her job when she destroyed those films. Where was completely negligent was she never once thought to phone up the film library and say "Did you want these old films?" rather than just destroy them. It was the familiar scenario of one arm of the BBC not knowing what the other was doing basically. The film library only made a point of keeping selected DOCTOR WHO because they assumed that Enterprises held all the negatives safely at Villiers house. When we brought this travesty to Sue Malden's attention, telling her how Enterprises was still destroying DOCTOR WHO episodes she was horrified. The fact that they went to all the expense of making these film prints and negatives in the first place and then just threw them out when they didn't need to — just for the sake of a space-saving exercise — that's what was so wrong and so monstrous.

It has never been in print before, but the fact is that Pamela Nash never even bothered to check because she had this weird notion that as they were all black and white films nobody would be interested in them. She could not see far enough into the future — which I could and all the early DWAS people could — that these things had a value, that now BBC Video would give their right arm to get more stories like *The Tomb of the Cybermen*. She could have prevented it, and if not for her we would have had *The Dalek Master Plan, The Web of Fear* and *Fury from the Deep* on video long ago.

To make matters even worse, her attitude was extremely snotty: "Oh so what, who cares?" She just didn't care and was very callous about it, and that's why John took me to see Sue Malden and that's why Sue Malden had to send Pamela Nash an official memo saying "No more DOCTOR WHO must be destroyed". What happened years later was that the film library managed to actually take over every DOCTOR WHO print and store them safely, every one of them, because of what I had put into motion. John Bridger said to me at the time, "This is your doing, you've saved these, do you realise that? If you hadn't brought it all to eveyone's attention they'd have all gone".

I advised Sue Malden to go down to Enterprises' film library and see what was going on. The day she went a whole pile of films had just come back from the Far East, just like the ones that came back recently from Hong Kong. At that time TV stations were either told to destroy them after use and send the BBC a certificate of destruction or return them so that the BBC could destroy them. These prints, because they were oddments, weren't put back on the shelves but were just marked off a list and were waiting to be destroyed. On top of this pile Sue Malden saw a can marked *The Web of Fear* episode one. I'd saved *The Daleks* only the week before, and similarly if she'd been a day later or a day earlier she would have missed this episode, so at that point she issued another memo to all the people at Enterprises — not just to Pamela Nash who destroyed the negatives — that anything that returned from abroad had to be referred to the film library at Brentford before they could destroy it. She phoned me up and said "If I hadn't taken your advice and gone down there I wouldn't have saved this one. I watched it, and it's a particularly good one, isn't it?"

BY THE LAW OF AVERAGES *THE INVASION OF THE DINOSAURS* PART ONE SHOULD HAVE BEEN MISSNG

So at that stage, in 1978, we had got down to 137 missing episodes as opposed to 157 which would have officially been missing from the Beeb's records hadn't we saved *The Daleks* and *The Web* *of Fear,* found the BFI episodes and subsequently persuaded David Gee to lend the BBC his film print of *The War Machines* 2. Now, in 1992, we are at 110, so somewhere in between another 27 episodes were found, which I will attempt to list chronologically:

Roger Stevens, a DOCTOR WHO collector who was working as a film editor at the BBC, turned up first of all a black and white copy of *The Invasion of the Dinosaurs* episode one, which was the only Pertwee missing at the time. It was probably junked because its title was abbreviated and resembled the Troughton episode *Invasion* 1, which was also missing. At that time, all of the Pertwees that had been wiped and no longer existed on colour 2-inch tape still existed on black-and-white telerecordings, except for this one episode, therefore the chances of us finding *Invasion of the Dinosaurs* 1 were infinitesimally small. DOCTOR WHO fans don't realise how lucky they are that Jon Pertwee hasn't got that one episode missing — by the law of averages it should have been missing, and we were very lucky to find it. Roger Stevens had obtained this episode among some prints he had bought from a film collector for £10 each. He also had *The Abominable Snowmen* 2, which was also missing, as well as *The Space Museum* 1 and *The Moonbase* 4, which did exist (although this was a much better copy than that held by the BBC), and three black and white prints of *Carnival of Monsters*. He had a friend who also worked at the Beeb, Ian Sheward, who had a couple more episodes from a similar source, and gave to us *The Time Meddler* 1 and 3, *The Watcher* and *A Battle of Wits*, before the complete story was returned from Nigeria in 1984. We also found someone at the BBC who knew someone who'd found a pile of seventeen assorted DOCTOR WHO prints from abroad waiting to be destroyed and who had taken them home to rescue them because they were due to be thrown on a skip. How many of those seventeen found their way back to our hands we don't know to this day, but it was then common practice for episodes which were coming back with instructions to be destroyed to disappear — because there were so many of these prints people were taking them home to keep as souvenirs, which is how so many of them found their way into private hands for one reason or another.

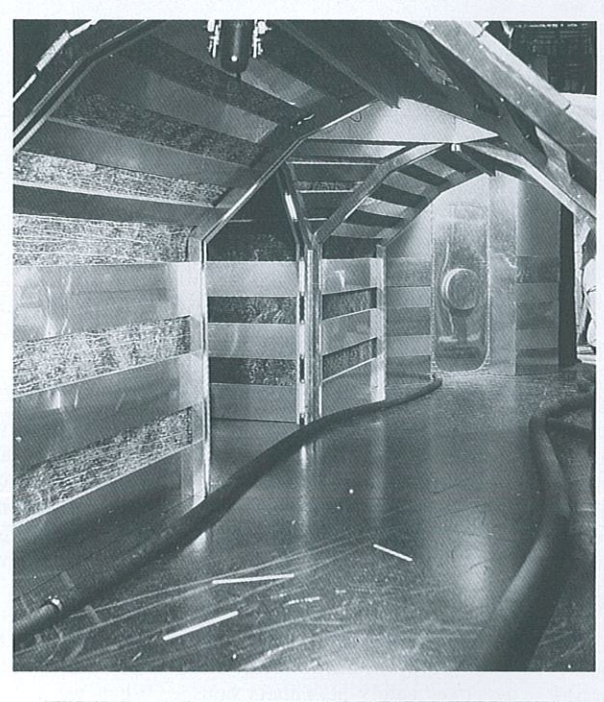
Bruce Campbell had heard of another collector with a missing DOCTOR WHO print, and after months of negotiation he found *The Reign of Terror* 6, *Prisoners of Conciergerie*, and allowed me to return it to the BBC.

The next episodes to turn up did so in the most unusual of circumstances, when *The Dalek Master Plan* 5 and 10 (*Counterplot* and *Escape Switch*) were recovered from the cellar of a Mormon church in London by Steve Bryant shortly after his appointment as Sue Malden's successor in July 1983. We don't know how they got there but he was very excited about making such a find so quickly.

But it was 1984 which proved to be the golden period for the return of missing DOCTOR WHOS. *The Final Test*, episode four of *The Celestial Toymaker*, was found in the ABC archives in Australia and returned, then David Stead — who now works at the film library — was able to obtain *The Wheel in Space* 3 and I persuaded him to return it.

I also took it upon myself, with the blessing of the film library, to ring local overseas tv stations everywhere without much luck, but eventually I did find this woman in Nigeria, Victoria Ezeokoli, who was very helpful and explained that the broadcasting system in Nigeria comprised lots of tiny transmitters all over the place which are little more than huts in the outback. She found prints of all of *The Time Meddler* and *The War Machines* and I got Steve Bryant to have them sent back.

This fantastic find made me all the more determined to check all the other overseas stations. I met with Peter Lydiard-White — known as Snowy — who had worked on DOCTOR WHO years ago and was heading up the newly-appointed post of Head of BBC Home Video. He was very keen to help me track down missing episodes for the BBC, but sadly developed cancer and had to be rushed into hospital. His prolonged illness meant that he had to be replaced at the post by Roger Brunskill. Although Roger did not have the same affection for DOCTOR WHO as Peter, he still followed my advice and made a concerted effort.



A rare behind-the-scenes shot from *The Macra Terror*, © Kenneth Sharp

Eventually telexes went out from his office to a lot of the tv stations that had bought DOCTOR WHO and most of them didn't even reply. Out of the two that did, Iran actually said "In the name of Allah, what are you talking about?" so for all we know they may still be sitting in various vaults around the world, and hopefully BBC Enterprises' renewed hunt, spurred on by *Tomb* topping the UK video charts, will prove more successful. But we did get a great reply from Cyprus who said "Yes, we have four old DOCTOR WHO episodes", and *The Reign of Terror* 1, 2, 3 and 6 arrived back at the BBC at the end of '84. Of course, it was sod's law that it couldn't have been 4 or 5 because Bruce Campbell had already found 6. I must hasten to add that at the same time we were on the trail of, and found, four DOCTOR WHO episodes which turned out to be prints of the first story. At the time we didn't know what they were, it could have been anything, so imagine our disappointment when we found out it was *An Unearthly Child*. Of course, if that had been missing it would have been hailed as the greatest find of all!

In 1985 we were at Brighton for that year's Panopticon and a total stranger called Saeid Marham walked in off the street and wanted to charge everyone two pounds each to go to a nearby cinema to see *The Faceless Ones* 3 and *Evil of the Daleks* 2, which he claimed to hold. Myself, Jeremy Bentham, Gary Leigh and the DWAS executive thought it was a con because he and his colleagues wanted the money in advance, and of course by this time we'd heard so many fake rumours that we discounted it. No more missing episodes were recovered until the spring of 1987 when the same guy turned up with the actual prints which he and his colleague had decided to give to me to return to the BBC, so again I was the one to return missing prints. That's why I was instantly allowed to buy prints of *The Ice Warriors* 1, 4, 5 and 6 when they turned up in 1988 behind a filing cabinet at BBC Enterprises, and *The Tomb of the Cybermen* this year when it was returned from Rediffusion tv in Hong Kong, because although I had nothing to do with their return Adam Leigh knows how much I found for the film library previously.

To sum up, of the first 46 episodes which were found after my first visit to Villiers House, I was responsible, either directly or indirectly, for returning 35 — 35 episodes that would not otherwise be at the BBC.

It was the early eighties before we looked again at what the BBC had in relation to Pertwee episodes. Just as we'd gone through the painstaking task of finding so many missing episodes, we now found that there were an awful lot of colour episodes missing, although these were held as black and white prints which had been struck for sale to much less developed countries who were still transmitting in black and white. The following episodes were held by the BBC in black and white only: *The Silurians, Ambassadors of Death* (1 in colour), *Inferno, Terror of the Autons, The Mind of Evil, The Claws of Axos* (1 and 4 in colour), *Colony in Space, The Dæmons* (4 in colour), *The Curse of Peladon, The Sea Devils* (4-6 in colour), *The Mutants* (3-6 in colour), *The Time Monster* (if you remember, on the 1977 documentary *Whose Doctor Who*, the clips from this and *The Silurians* were in black-and-white), *Frontier in Space* (4 and 5 in colour) and *Planet of the Daleks* 3. At this time *Invasion of the Dinosaurs* 1 was missing completely and *Death to the Daleks* 1 was not held at the BBC but existed safely in Australia in colour, albeit with the first scene edited out. People like Tom Lundie (see last issue) had taped colour Pertwees off the air in NTSC but Time-Life — the BBC's US distributor before Lionheart — had since wiped their 2" colour masters. If I hadn't copied Tom Lundie's episodes at the time (77/78) then we'd have had no reference colour copies at all and there would have been no way of restoring *The Dæmons* and now *Terror of the Autons* to colour. Tom had also taped about six minutes of assorted bits off the air of *The Mind of Evil* 6, including the first three minutes uncut. It should be pointed out that the batch he supplied us were only from *The Silurians* to *The Time Monster* inclusive, because when America and Canada first bought DOCTOR WHO in the 70s they were only given these thirteen stories by the BBC and that was it for DOCTOR WHO before the Tom Baker episodes caught on years later.

This just left all of *The Mind of Evil, Planet of the Daleks* 3 and *Invasion of the Dinosaurs* 1 — some kind of colour copy for all of the rest of Pertwee's episodes existed. Nevertheless I ran up thousands and thousands of pounds phoning every single station in America that had shown these thirteen Pertwees in the hope of tracking down some 2" masters and I did find a station in Canada that used the U-matic tapes to show DOCTOR WHO which I got back for the BBC: they were the first two episodes of *The Mutants, Colony in Space, Inferno, The Time Monster* and the three *Sea Devils* episodes, all of which were almost broadcast quality but not quite. Then, out of the blue, ABC in Australia found a colour set of 2" masters of all six episodes of *Frontier in Space* in their vaults and broadcast them. David Gee informed me about this and I told the BBC and they got back those too.

Having phoned around all the stations, I eventually found out that the BBC's office in Canada still had a few 2" tapes which, again, were all due to be wiped, and I got Sue Malden to have them returned. They returned 2" masters of all of *Inferno, The Claws of Axos, Colony in Spce, The Curse of Peladon, The Sea Devils, The Mutants* and *The Time Monster*. It was a great find — first of all they said they hadn't got them and then they searched their vaults and found them. If I hadn't got *The Claws of Axos* back from the BBC in Canada when I did by phoning them and making the arrangements — Sue Malden authorised me to talk to them as the BBC's representative — we wouldn't have had a *Claws of Axos* video last May … half of it would still only exist in black-and-white! Likewise, I was directly responsible for two of the three stories repeated recently on BBC2: *The Time Meddler* and *The Sea Devils*.

Of all the episodes returned, only *The Curse of Peladon* 3 caused technical problems. The idea of the Monster Season in 1982 was to show some out of time colour stuff comprising Ice Warriors from Pertwee, Daleks from Tom Baker and Cybermen from Davison, so I was really glad to get the classic *Curse of Peladon* shown, but when it was taken out for inspection it was deemed unwatchable. It hadn't been played for a while and old tapes, particularly old Ampex and Scotch tapes, tend to go gummy and stick to the heads, and this is what was happening with *The Curse of Peladon* 3; every five seconds the episode gummed and the picture broke up and stopped. So Keith Barnfather, who — like so many fans — was working for the BBC at the time, knew a video engineer called Graeme who was very helpful and he sat down and spent days and days and working on it in his own time, piecing it together every time it broke up. He copied all the bits and then he edited them all on to each other to restore it to its original form. The same people who had passed it as unfit watched the salvaged version and cleared it for transmission exactly ten years ago.

By now, of course, John Nathan-Turner was the producer, and as I'd been around a lot I'd become quite friendly with him. At that time I was still the only person who had a full set of episodes — the 'pirate network' was still in its formative stages — so I knew more about the show then than anyone else and I was willing, free of charge, to read every script and offer advice on it. So effectively from *The Leisure Hive* through *Revelation of the Daleks* I was JNT's script consultant, although he didn't like people knowing that he had a script consultant and, just as he left me uncredited in the series titles, so he tried to remove my credit from the Radio Times 20th Anniversary Special, for which I wrote, because it credited me in my proper capacity. But JNT said it had to remain a secret because he wanted the fans to think that he knew all this stuff about the programme when really all his knowledge came from me!

When Longleat came along in 1983, to avoid the BBC running up huge bills, I personally made copies of the stories that BBC Enterprises wanted to show in the viewing canopy, as I did later the same year for the NFT weekend. Originally the NFT was going to show *The Dæmons* in black-and-white, and I persuaded them not to and lent them my US copy which they showed on the video screen in colour. I also copied *Terror of the Autons* for Longleat in colour. BBC Enterprises arranged for me to take my NTSC copy along to Visnews, a facilities house, and they put it through a £2 million machine called the Ace Machine, still to this day the best converter because it transfers every frame without judder, but of course it wasn't as sharp as the recent conversion of *The Dæmons* because for that we used the BBC's black-and-white film with my US colour signal.

Before Sue Malden was promoted to head the entire film library (which she still does), she gave me a load of blank U-matic tapes and I copied all the NTSC episodes which the BBC didn't have in colour on to cassette for them. They weren't good enough for broadcasting (although BOXPOPS used a colour copy of my *Dæmons* about four years ago), but at least the BBC then had reference copies of them all. Now it won't be long before the archive holds broadcastable colour copies of all bar eight Pertwee episodes.

I CERTAINLY WOULDN'T HAVE HOARDED AWAY EPISODES FOR MYSELF

To sum up, maybe your readers today will now appreciate how difficult it was in the early days to get hold of old DOCTOR WHOS. Myself, James Russell, Jan Vincent-Rudski, Jeremy Bentham, Keith Barnfather and Richard Landen, we were the first pioneers, and you had to have been there and lived through it to understand just how precious it was to turn up a *Revenge of the Cybermen* 4 or to see a 12-minute clip of Hartnell for the first time in ten years. The thought back then that sixteen years later a DOCTOR WHO fan could walk into WH Smiths and buy The *Tomb of the Cybermen* off the shelf was as far-fetched as the most implausible science-fiction plot. And that's why I always had a dream that DOCTOR WHO fans could, one day, by some miracle, get to see every DOCTOR WHO episode ever and get to own their own copies. I've always worked towards that goal which is why, if I've returned 35 episodes and also 30 more in colour that were only held in black-and-white, I certainly wouldn't have hoarded away episodes for myself, as some lesser-informed fans have implied over the years.

I've always believed that the fans should have access to all episodes of DOCTOR WHO and I've always worked towards that goal and will continue to do so. My ultimate aim is that one day every fan will be able to go into a shop and buy any DOCTOR WHO episode as STAR TREK fans can. It will probably never happen, I don't see how it could ever happen with 110 episodes still missing, but we live in hope. I just hope people never take for granted the magic of being able to buy something so rare as an edited-together *Shada*, which before now would have remained hidden in the BBC vaults forever. BBC Home Video is currently the only hope for the future of the series and deserves everybody's support.

Ian Levine, thank you very much.

Transcribed by Gary Leigh from an interview conducted at Ian Levine's West London home on May 31st 1992.

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Dalek epic to Aussie soap

An interview with **Viktors Ritelis**, Douglas Camfield's right-hand man, conducted by Dallas Jones and Gary Leigh at his Sydney home on March 20th, 1992.

What led you to your decision to work in television?

I was born in Latvia and my parents came to Australia in 1949 to escape war. We lived in Melbourne where I went to school and technical college. In the early sixties the ABC were advertising to train technicians and out of 5,000 applicants ten were chosen, of which I was one. We were taken through the whole course in tv; at night we went to art school, and during the day we were in the studios learning about cameras, booms, the whole thing.

At the time I was working on my own amateur film, which took three years to complete, and that got me to England at the age of 22. Trying to get film work as an Australian wasn't easy, but I was determined to get into the industry and eventually I did under different names and made commercials, wrote, acted and directed, and I went to Africa for a feature film, not because I was wonderful but because I was expendable — they chucked me into swamps, in front of lions, elephants, big snakes, everything!

Then somebody suggested the BBC, so I showed them my CV and they took me on as an assitant director (production assistant), which I did for five years before becoming a director, and during that time I was working with Douglas Camfield on various epics.

What was your role as a production assistant at that time?

To do all the scheduling, to get the whole thing together for the director, to direct the extras and to make sure that all the various elements of production came together. It's incredible, looking back on the way that it was done back in those days, that anything actually got made!

You were first teamed with Douglas on the DOCTOR WHO story The Crusade. What was he like to work with?

Douglas was one of the greatest planners I ever met, and that was also his downfall. He would virtually plan an emotion out of existence! I think to be an all-round director, especially nowadays, you have to be a craftsman, which Douglas was, but you also have to have a touch of emotional madness too, and I don't think that Douglas was ever in touch with that part of himself, and that's where I was able to help him. I would tell him when I thought that certain things didn't work completely and I would suggest other ways which he would consider and we would build on it. He was a wonderful partner to bounce ideas off — I don't think I directed many sequences for him, just a few bits and pieces, but he was always extremely encouraging.

He was great with young actors like Jean Marsh, he wasn't the pig that some directors are, though he did have an ego. He wanted everybody to know that *he* was in charge, that this was his territory. Deep down Douglas was a frustrated actor and he played every part which was good to watch — even better than the actors were! The BBC at that time used to feed on showy people like Douglas, which is in contrast to Australia today where the ballgame is not to be different and showy directors are frowned upon and kicked out.

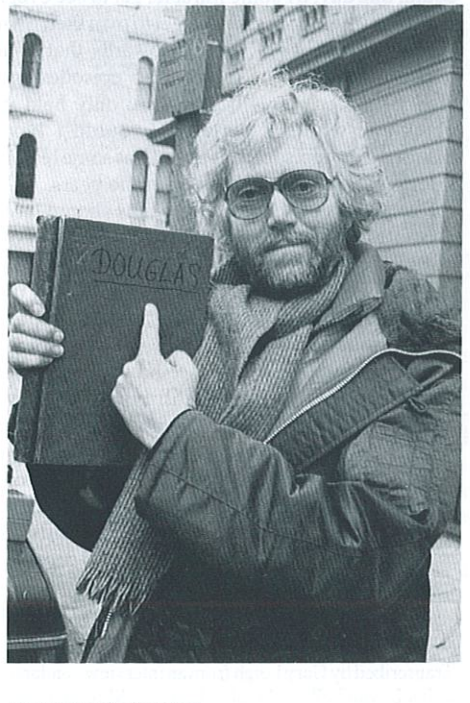
You had an uncredited performance on The Crusade, didn't you?

That was to do with the ants. If I remember correctly, William Russell was to be pegged out and honey poured over him and left to die under the scorching studio lights, and he didn't like the idea of African ants, which Douglas had got from the local zoo at great expense, crawling over him. So I said I'd do it, and I was pegged out and honey was poured over my arm and the ants had a go! I really never knew what was expected of me but I was willing to do anything and everything because I loved the industry and I loved the madness of it and the creating of fantasy. Also I could see what the other PAs were doing and they weren't having fun. I was.

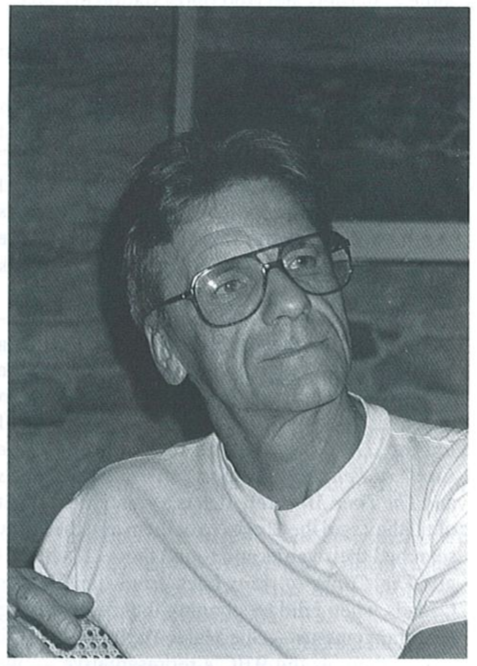
Your two encounters with DOCTOR WHO were during William Hartnell's time. How did he strike you?

When I started working with him William Hartnell was arrogant and very intolerant. I came to the production as a foreigner and he hated anybody just because of their persuasion, be it colour, religion, creed, everything! So at the beginning William didn't even talk to me, then after a while he began to talk to me, and after six months I was the best PA there ever was and he even gave me a present of a suede tie which I think I wore once.

William at the beginning had tremendous energy, but gradually this diminished. His memory went and he would fly into rages because of this and blame everybody on the set, including the TARDIS — everything was to blame except himself. In fact things got so bad at one stage that we started plotting William's demise just to keep sane and in our cups one evening we said "Now wouldn't it be wonderful if the TARDIS crash-landed with lots of fire and the smoke clears and a different face …" , but the producer laughed it off, and of course what should happen a few months later …!



The late Douglas Camfield.



Was a lot of pre-production time required for the mammoth Daleks' Master Plan, on which you shared your workload with Michael Briant?

The BBC at that stage had a generous amount of time allocated to pre-production of anything and everything was planned in as much detail as possible. The main problem was the physical problem of how to move the Daleks over the various terrains. It was my main concern that the actors inside actually stayed *alive* — it would have been very embarrassing if one of the Daleks had died because you did tend to forget that there were people inside and it would get extremely hot and the materials used in those days were much heavier.

A couple of the Dalek actors were Australians who couldn't get ordinary acting roles.

Yes, the Australian accent was not welcomed back then, but how things have changed!

Did Douglas Camfield specifically ask for you, or was it coincidence that you worked under him so often?

I chose. You could swap with other PAs to work with a specific director and I liked working with Douglas because I knew exactly where I stood with him. He had a tremendous energy and at times he had to be sat upon and controlled. I wouldn't say he was hyperactive though his heart was burning up at twice the normal rate and this obviously didn't do him much good.

After five years as a PA you became a director, but interestingly you never worked on DOCTOR WHO again. Was this a conscious decision?

Yes it was. Having been there I actually wanted to grow up a bit. I just didn't want to play with two trees and pretend it's a forest — I wanted something slightly bigger and I was able to do bigger things at the BBC. The BBC around the late sixties/early seventies was an incredible place to be in because there was a great deal of work around at the time. I did COLDITZ, THE ONEDIN LINE, SECRET ARMY and another science fiction production called COUNTERSTRIKE of which I did two episodes, one of which featured Richard Hurndall. I knew of Richard from his days in radio so when he appeared on set I wasn't sure of what I was going to get, but he was a consummate actor, absolutely wonderful. I could never have envisaged Richard playing the part of William Hartnell *(The Five Doctors)* because, as I said, William towards the end was becoming a caricature — you were lucky if you got the words out, and you were very lucky if they came out in the right order.

You also made a feature film called Velvet House.

I made it under the title of *Velvet House*, but in America it went out under the title of *The Crucible of Terror* and got an incredible review, and in England as *The Corpse*.

You also did a couple of episodes of THE SWEENEY in 1975 for Euston Films.

That was a deliberate choice. The television climate was changing. The oil embargo had happened in 1971, and from that point on England and the BBC started going downhill, hence my gradual move away from the BBC. I cast Julian Glover in one of the episodes, a very good television performer who is now becoming a better and better film actor. At the time very few feature films would have an English actor in the lead and he was being cast for stereotype roles.

You eventually came to direct the penultimate episode of BLAKE'S SEVEN — Warlord. Were you aware of the programme when you were appointed?

Yes, I knew of the programme and I was actually holding out for something else that didn't happen, so this came up and I agreed to do it. One of my main reasons for not wanting to do it initially was Jacqueline Pearce — I was actually terrified of this female 'monster'. She had a reputation for throwing tantrums and for being difficult and I thought to myself, "do I need this in my life?" When I got to rehearsals I looked around for this 'monster' and couldn't find her at all, but I did see this beautiful demure lady sitting on the side and she came over to me and graciously said "Are you Vik?" I said yes, and to my horror I realised it was Jacqueline, and she was absolutely wonderful. In the first half hour I found myself telling her my personal history and we were just blabbing away to each other and we became good friends.

Was there an air of gloom evident among the long-term cast and crew, that it was all coming to an end?

There was a feeling of 'where do we go from here?', but most of the young male actors thought that they would be picked up on something else because they were so wonderful. Egos were rampant!

Is Paul Darrow a name that perhaps comes to mind?

How is Paul Darrow? There was always competition between him and Jacqueline and they both thought that they were masters of the universe. In fact, there was only one master of the universe, of course, and that was the BBC.

Was there a sense of camraderie amongst the cast?

On the surface, but underneath the knives were out. It was a question of survival — "I'm better than you" — egos again. As with any long-running show it always boils down to the bigness of the people concerned. it's nothing to do with the programme, it's to do with the personalities and personal experiences.

Your episode was the last to feature Jacqueline Pearce in the series, and she told DWB (issue 81) how she felt snubbed at not being included in the finalé, Blake.

I don't think that was intentional. I know the way that writers work and I know the way storylines are planned, and that has precious little to do with actors.

Having been running for four years, and not being too familiar with BLAKE'S SEVEN, did you have to research into it to establish its flavour?

No. All I had to do on the research side was to see what the pattern was they'd established and what they were used to. I would look at a couple of the previous stories and see what the house style was and then try to follow that.

Had you had much experience as a director with the techinical complexities involved on such a programme?

I love technology and I love seeing technology on screen. Sadly in those days we didn't have much technology, we had special effects. I did something on my BLAKE'S SEVEN which was then unheard of, namely I constructed a four-walled (six if you count the floor and ceiling) set for the inside of a spaceship in which the leading character played by Roy Boyd goes mad and he blows it up. So that set was completely encased and we used a portable camera, which was again virtually unheard of in those days, and the SFX were built into the walls so that the burning could start at the right moment. It was exciting to do that because it was breaking new ground.

You also worked with actress Glynis Barber on another non-BBC series, DEMPSEY AND MAKEPEACE. Had she changed at all compared to her days on BLAKE'S SEVEN?

The episode which I directed won an award at the European Film and TV Festival out of twenty-something entries. Glynis Barber had by then changed from a frumpy, dumpy little girl into a beautiful butterfly. She became sensational in DEMPSEY AND MAKEPEACE, she looked stunning, but so did her ego as well. She was difficult, she was trying, and because the producer didn't want to antagonise his star she could be late by an hour. She would give wardrobe hell and they would come to me in tears. It was an American co-financed series and they had control on style, on pace, stunts, so it was completely different from anything I'd directed before, so it was furious and fast and more had to be achieved in the same length of shooting time.

What led to you soon after deciding to return to Australia?

I'd sworn that I'd never come back to these shores again, and here I am. One of the reasons for coming back was that my roots are here and I needed to contact my past again. The UK was going down rapidly when I left in 1986 and I hadn't worked for two years — DEMPSEY AND MAKEPEACE was the last thing I'd done — and of course morale goes downhill so during those two years I did a great number of industrial productions including one called *Sumi* for Cathay Pacific which we went out and filmed in Japan and which again won me a prize.

As an established director, how easy was it to get work back in Australia?

I think I knocked on a thousand doors showing them my showtape and they all loved it, but didn't offer me any work. They kept looking at the showtape, but I discovered that they were only looking for new angles to pinch! Eventually Bruce Best, who is my current producer, gave me A COUNTRY PRACTICE to work on.

Are soaps the only regular work for directors in Australia?

Just about! You have the one-offs which are wonderful like THE PAPER MAN, which are just magic to behold, but you've got to work on what Australian tv produces a lot of.

How do the Australian and British tv industries compare?

Most Australian soaps for example, not including GP the ABC hospital drama which I have been directing and which is in an altogether higher class, are poorly written and poorly scripted. Basically they are aimed at the young, 'the beautiful people', and this is where it's impoverished. You can put beautiful bums and tits on the screen but it doesn't feed the inner person. I think television has a responsibility to actually teach, to instruct, and English writers are far, far better at that and are more interested in doing that than Australian writers. Australian soaps tend to beget one another. Also Australian television is very commercially orientated — ratings are everything, morning, midday and evening.

Are you in a way ashamed then of your credits on such series as HOME AND AWAY compared to your British work?

While I was working on it, every day I would ask "What the hell am I doing here?" Occasionally you'd meet people who are creative and have a great deal of experience to offer, but it's worth nothing to the television company and it didn't come across on screen. It didn't matter how creative you were — they always wanted the same formulaic look. If you did try to do something that was different you were frowned upon. Having said that, Australia has produced such oneoffs as THE PAPER MAN which merits with EDGE OF DARKNESS, but the ABC is the only television company prepared to produce such groundbreakers in the tradition of the BBC. The commercial channels (7, 9 and 10), however, follow America's lead and assume that the attention span is all of thirty seconds and that if you have a thriller you must tell the audience the entire plot, just short of revealing the villain's identity, in a thirty-second trailer at the very beginning. For all that there is a great audience for all these soaps, however crappy they may be, produced for an audience that does not discern.

What would make you return to the UK?

I think the UK is my spiritual home and I would go back. England has got one of the most wonderful theatrical set-ups ever. I love musicals — it's my weakness — and the way England does musicals is better than I've seen anywhere else in the world. Yes, I would go back!

Viktors Ritelis, thank-you very much. ■

Star Trek — The Next Generation

9) A MATTER OF TIME 23rd November 1991

WRITTEN BY RICK BERMAN; DIRECTOR PAUL LYNCH; MUSIC JAY CHATTAWAY; VISUAL EFFECTS SUPERVISOR DAN CURRY

Picard has to confront the Directive head on when the fate of an entire planet seems to rest on his decision and they could have access to future knowledge.

The Enterprise is on its way to Pentara IV, where an asteroid has struck an unpopulated continent and created the conditions for what was once known to Earth scientists as a "nuclear winter". So much debris was thrown into the atmosphere by the impact that sunlight is blocked and the temperature is dropping rapidly. But they are momentarily distracted when Worf's sensors detect a temporal distortion and a small object appears in their path out of nowhere. This proves to be a small craft of unknown design and material which the Enterprise's instruments cannot penetrate. The crews' curiosity only increases when a man beams aboard and announces that he is Prof. Rasmussen, a 26th century historian travelling in time to study early interstellar history. In fact, he tries to convince a doubtful Picard that he is the object of study that has brought Rasmussen here. When the captain asks why he should be of such interest, the elusive Rasmussen says that he cannot tell him because it is too dangerous to give anyone future knowledge. The crew also wonders why he has chosen to arrive now, but he again warns that they are all aware of the danger of altering the past. Picard agrees and Rasmussen wants to get on with his research by distributing questionnaires to key crew members.

Rasmussen is quirky and rather annoying with his hints about the importance of this ship in history, but he seems harmless.

However, Troi distrusts him and feels he is holding something back. All Dr. Crusher can do is confirm that he is human. Rasmussen makes himself at home and begins plying everyone with questions. He is especially interested in what Data can tell him about Dr. Soong's work. The android seems to have an interest in his own mortality, as he tries to find out if he is still alive in the 26th century.

They arrive at Pentara to find the planet plunging into an endless snowstorm and La Forge works with the planet's scientists to find a way to counter the drop in temperature. They decide to use phasers to release underground pockets of carbon dioxide, thereby creating a Greenhouse Effect to stabilize falling temperatures and give them time to recover. The drilling appears to be successful and more plans are made to improve surface conditions.

Rasmusse spends his time wondering around the ship examining — and surreptitiously pocketing — equipment and asking more questions about what each person thinks is the most important example of progress in the last 200 years. He also tells Dr. Crusher that she gives him thoughts about not going home.

A second disaster befalls Pentara IV when volcanic activity suddenly breaks out around the drilling sites. The mantle is collapsing around the channels created by the Enterprise and volcanic ash now compounds the problem in the atmosphere. Picard is stricken by the knowledge that their attempt to help has only made matters much worse... and now Geordi has theorized that there is a way to ionize the particles clogging the air and use the Enterprise to siphon the material into space, or possibly burn away the atmosphere entirely. As the captain struggles with the decision as to whether or not to take this risk, he asks Rasmussen to help him with millions of lives hanging in the balance, but the historian refuses to offer any advice on what he should do.

The part of Rasmusse was actually written for Robin Williams, but when he became unavailable for the episode, Matt Frewer (Max Headroom) got the role. He plays Rasmussen as a bizarre and slightly annoying presence on the Enterprise whose inquiries are never quite what they seem.

10) NEW GROUND 11th January 1992

TELEPLAY BY GRANT ROSENBERG; STORY BY SARA & STUART CHARNO; DIRECTOR ROBERT SCHEERER; MUSIC DENNIS MCCARTHY; VISUAL EFFECTS SUPERVISOR ROBERT LEGATO

The new year sees in a change in Worf's life as his son takes up residence on the Enterprise and Troi seems destined to be on permanent call to forge peace between the Klingon and his rebellious offspring.

Geordi is terribly excited to be assisting in experiments with the use of soliton waves to replace conventional warp drive, but most of his shipmates regard the trip as less than exciting. While the Enterprise coordinates preparations with the planet that will attempt to generate a wave and send it to another planet, Worf is surprised to receive a message from his adoptive mother — and more startled to hear that she and his son Alexander will be arriving for a visit very shortly.

When he meets them in the transporter room, Alexander announces that he is not going back to Earth. Worf takes his mother to Ten Forward to get to the bottom of what is going on. She says that she and his father are just too old to cope with a Klingon child and that he needs his father. But there is more to it than that. She finally says that Alexander has been having "difficulties" and exhibits a disobedient attitude... and does not always tell the truth. Worf is astonished that his son could tell lies. He tours the ship with Alexander and tries vainly to strike up a conversation. Their lack of communication is more apparent when he takes him to school and cannot tell the teacher his son's birthdate. Later on a father/son field trip Worf is mortified to learn that Alexander not only stole some models from a table, but lied when confronted with the fact by the teacher. A lecture on Klingon honour ensues back in their quarters and Alexander promises to never lie again. Worf later tells Troi about the incident and tells her he has remedied the situation. She is openly sceptical that the problem could be resolved so easily.

The moment of the great experiment draws near. A test ship is to ride a wave generated from one planet like a surf-board to another planet 3 light years away, where a counter dissipating wave will bring the ship to a halt. The Enterprise is to accompany the test ship and monitor the experiment. At the start the experiment seems to go even better than expected. The solition wave appears to be more efficient than expected and achieves higher warp speeds than planned. But the wave becomes unstable and the test ship explodes tossing the Enterprise around like a toy.

Things are not going smoothly at school either. Worf is called to a conference with his son's teacher and hears that the boy is defiant, acts like a bully and still takes things. Worf finds Alexander on the holodeck using Worf's own exercise program and one of Worf's Klingon weapons. He tells his son that he has failed in the duties as a father to make him understand what it is to be a Klingon and he is going to send him to a Klingon school. Troi tries to make Worf see that his son behaves as he does because he feels he was abandoned by both his parents when his mother was killed.

The scientists conducting the experiment suddenly realise that they now have a very big problem. The wave continues to pick up speed and will now destroy most of the target planet when it gets there as it has become much too powerful for the equipment at the other end to dissipate. Data and Geordi offer a daring proposal to disrupt the wave by putting the Enterprise in front of it and firing a wall of photon torpedoes in its path — but the ship will have to go through the wave first, and could be severely damaged.

Alexander, first seen in *Reunion*, returns but is now played by a different actor. Brian Bonsall assumes the role with this episode. He was not immediately popular with viewers, but improves with later appearances. Georgia Brown again plays Worf's improbable Russian/Jewish mother. This episode signals a major shift in focus for Worf away from the stories that have centred on plots and intrigues in the Klingon Empire to much more domestic themes, as the warrior has to deal with being a single parent to a very difficult child. While some of this has been quite enjoyable, many have missed the old sabre-rattling Klingon saga.

11) HERO WORSHIP 1st February 1992

TELEPLAY BY JOE MENOSKY; STORY BY HILARY BADER; DIRECTOR PATRICK STEWART; MUSIC JAY CHATTAWAY; VISUAL EFFECTS SUPERVISOR DAN CURRY

Patrick Stewart directs his second episode for the series and it is again focused on Data, although the real star is a gifted child performer who imitates the android.

Contact has been lost with the research vessel Vico after it entered the Black Cluster to investigate this area of unusual gravitational currents. The vessel is found adrift with its hull breached in many places and no signs of life. There is a risk of structural collapse but an away team beams aboard to gather information on what happened and retrieve the computer core of the hapless ship. However, they also find one child, he is alive but pinned under wreckage. Data can free him, but only at the risk of collapsing the entire section of the ship which they are in. He sends the others back to the Enterprise and frees the child, managing to beam out just before the area is destroyed. The boy is named Timothy and is the son of the Vico's second officer and the ship's system engineer. The boy says they were attacked by a mysterious vessel which they encountered in the cluster. Before the attack was over they were boarded by these aliens. Timothy is still in a state of emotional shock and refuses to let go of Data's hand.

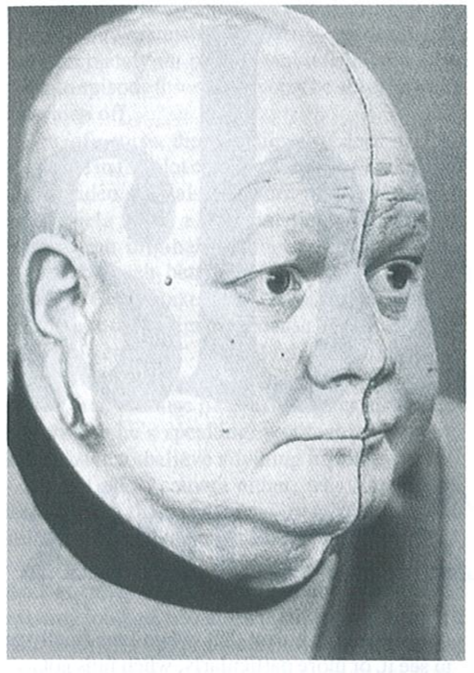
Over 80% of the Vico's computer records were destroyed, so the Enterprise crew has little to go on in trying to reconstruct what happened to the ship. They speculate on who the attackers could have been and wonder if the Breen could have ventured into this sector. When Geordi hears Timothy's story, however, he points out that there was no sign of any boarding party activity. Picard wonders why the boy did not tell the truth and Troi is more generally worried about his behaviour. She urges them to allow Data to spend time with Timothy, as the android is the only one that he trusts and has reached out to on the Enterprise. But the child becomes fascinated with the idea that androids are better than humans — in part because they feel no emotions and cannot be hurt. When Troi goes to visit Timothy later he has begun to dress and comb his hair like Data and tells her that he is an android. The Counsellor tells Picard that this is a way of suppressing trauma and it is no time to confront Timothy about the Vico. She tells Data to discuss with Timothy his own appreciation for humans.

The Enterprise enters the Black Cluster to investigate this region of collapsed proto-stars and finds that gravitation waves make for a bumpy ride — and also render the sensors all but useless as signals echo back to them. The phasers are also useless, making it impossible for the Vico to have been attacked in the way Timothy described. When finally confronted with this fact the child breaks down and tells them that he destroyed the ship. At the same time the Enterprise is unable to maintain a warp field and is buffeted by ever stronger waves of gravitation.

Joshua Harris does an expert job of assuming the mannerisms of Data and of slowly coming to see that life as an android might not be as perfect as he thought. This episode was being filmed at the time of Gene Roddenberry's death, but he continued to be credited as Executive Producer for the rest of the season.

Kathleen Toth

... but what does the panel think?



To forestall criticism that our coverage of new NEXT GENERATION episodes might be a little one-sided, we present the TNG Viewing Panel — a collection of comments on the fifth season from fans to run alongside Kathleen's reviews and present a broader picture. This issue we feature the eight episodes featured so far, up to Unification.

Star Trek: The Next Generation Fifth Season Viewing Panel

1 Redemption II

Picard risks all-out war with the Romulans when he involves Starfleet in a Klingon civil war.

This conclusion to the Worf-Klingon-Denise Crosby as a Romulan commander was generally held in low opinion by many fans. "Slapdash" was how Atsushi Kanamori summed it up. The story of Tasha Yar's supposed rescue by her Romulan captors in *Yesterday's Enterprise* was described as "lame" by Shane Sturrock. Shane was also annoyed by further uses of Guinan's hinted at extra-sensory powers to solve problems. British viewer Graeme Nattress thought "Sela was silly and the opportunity for insight into Romulan and Klingon culture was underused. The subplot involving Data's command was the best bit." All in all, a slow episode, accused of occasional silliness, and not the best way to start a season. It was, however, a sign of things to come.

2 Darmok

The crew is rendered helpless when Picard is captured and forced to go to war man-to-man with an alien captain he can't understand or communicate with.

This episode was received far more favourably, with Jason Snell, who gave Redemption a B-grade, awarding Damok an A+. The special effects work received particular praise. Shane Sturrock thought this episode succeeded particularly in its attempts to create a truly alien race who cannot communicate with humans — "At last, an episode where the Universal Translator doesn't work! It seems that these aliens, which in this case have more than just a funny forehead for a change, speak by reference to past history. What this means is that if you don't know about their history, you can't understand what they're saying. A very good idea well executed." Some thought this episode bore a slight passing resemblance to the original series' *Arena*.

3 Ensign Ro

Picard suspects a high-level Federation conspiracy when the crew is ordered to locate the terrorist leader of a renegade race.

The introduction of a new semi-regular alien cast member saw this episode given the thumbs up. "It is about time a new member of the cast appeared and I can think of no one more interesting than Ensign Ro" said Shane Sturrock. Jason Snell graded it C+, but Graeme Nattress thought that "the political parallels make the story work, and Ro's background is more interesting than a lot of the main characters."

4 Silicon Avatar

Picard struggles to communicate with a mysterious, destructive force before a visiting scientist can destroy it.

Criticised for its "terrible plot" and wasted opportunities, this fan-penned episode was the first of the season five stories to be slated by fans. Shane Sturrock thought "the acting was a bit hammy, especially when the scientist pulled classic faces whenever Data spoke. We find out later that she doesn't trust Data because his brother was in league with the creature. There are some touching scenes where Data re-unites her with her dead son who just happens to be 'stored' in his head."

5 Disaster

Star Trek meets The Poseidon Adventure ...

The episode which split Star Trek fandom down the middle. Some think it inexcusable, while others thought it the best offering from season five so far. Graeme Nattress took the clichéd and OTT elements of the story in the right spirits: "An incredibly enjoyable episode with great SFX and clichéd plots made this a wonderful tribute to all the great disaster movies." Shane Sturrock felt the same: "Now this is definitely a high spot in the season — the bit where Worf delivers a baby had me in stitches! I liked the way the story followed the goings-on throughout the ship and the way you could see the interactions of groups to survive when the ship is in trouble." On the other hand, Jason Snell noted "F-grade — I thought *Ishtar* was better!" This appears to be a case of an episode's ironic and humorous content appealing more to the sensibilities of British viewers than American fans — as was to be the case with *The Cost of Living* later in the season. Troi does so well in her command role that some fans want to see more of Troi in charge ...

6 The Game

The fate of the Federation is in Wesley Crusher's hands when he returns to find the crew of the Enterprise addicted to a dangerous new game.

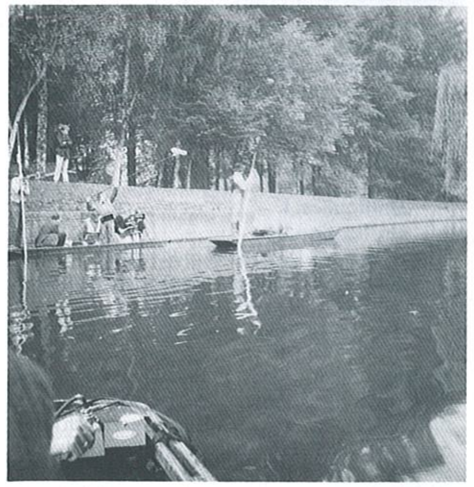
The first episode of TREK this season to rip off its plot from RED DWARF (see *The Perfect Mate/Camille* later in the season). While it was generally felt that the game itself and the special effects involved were well realised, this episode suffered from the "tagged-on threat" syndrome which afflicts many NEXT GENERATION episodes — in this case the enemy subvesion sideplot. Shane Sturrock's reaction encapsulates many fans' opinions: "Oh no! Wesley is back! Guess what? He saves the ship. Anyway, we discover that Riker has picked up a game while on holiday which controls the mind of anyone who tries it. Actually, maybe I'm being unfair since it was Data who saved the ship, but Wesley did save Data, so I still think he gets the ultimate blame!"

7 Unification I
8 Unification II

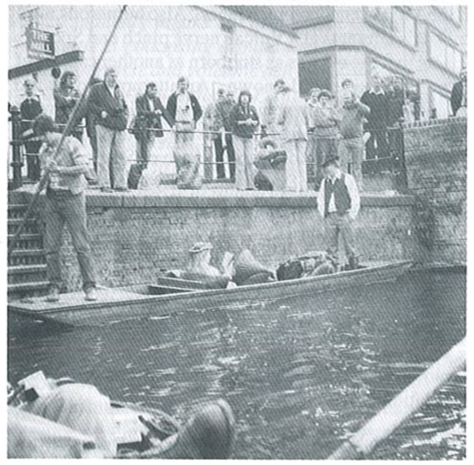
Picard and Data travel to Romulus to investigate an unauthorised mission undertaken by the Federation's legendary Mr Spock. Picard and Spock clash over a proposed reunification of the Romulans and the Vulcans.

Acclaimed for its attempt to fuse the two STAR TREK mythologies, *Unification* is well liked, if not altogether successful in its mission. Humour is very much to the fore, with Picard and Data donning wigs and fake ears to take a cloaked Klingon vessel into the heart of Romulan space chasing after the errant Mr Spock who's investigating a possible reunification between the Vulcan and Romulan races. Also humorous were Data's attempts at a Vulcan nerve pinch and Spock's note that Picard was as stubborn as another captain of the Enterprise he'd known. An attempt to pack too much into even two episodes resulted in a somewhat muddled and rushed conclusion, with extraneous elements such as the reappearance of Sela crowding out the main plot. Spock fans really had to wait until part two for some real action. British fan Graeme Nattress complained that "the possibility for interesting interaction between Data and Spock was not realised." However, Shane Sturrock is a continuity fan: "I like it when they have meetings between the original series and TNG. These later episodes are much more subtle than the blunderings of the first season when plot lines were pinched wholesale just so they could mention Kirk et al."

Panel results compiled by Brian Robb



(c) Ralph Wilton / Ian Levine



Shada

the 1992 remix

I KNEW, of course, that it was inevitable. No story could stay enveloped in the mist of legend for the length of time that *Shada* did without the backlash, when it came, being correspondingly unjust. And now, it seems, that backlash has started. For just as *Tomb of the Cybermen* could never begin to live up to the ridiculous claims made for it (despite being an excellent bit of sixties Who), neither could *Shada* ever hope to be the perfect DOCTOR WHO story, and that's what it seemed to be for a while, to those who had never seen it.

I was one of the fortunate ones. I first saw *Shada* in 1985, at the DWASocial in Hammersmith, and, despite the overlong breaks in the narrative when the screen was filled with illegible type, I was hooked. But then I would be, because I'm one of that terrible breed, the Season 17 groupie.

When I first discovered fandom, a little over ten years ago, I was amazed to find that some eras of the programme were actually held in thinly-disguised contempt by large sections of the DWAS (which was what fandom more or less equated to in those days). To an innocent such as myself, who saw the programme's history as one seamless narrative to dip into at will, this was an eye-opener, all the more so to find that Tom Baker's penultimate season, *the one with City of Death in it* I kept reminding myself, was widely regarded as the nadir of the past eighteen years. And then, shamefully, I let the conditioning take over. Without access to video, I began, ever so slightly, to tow the party line. Whilst still defending the 1979 stories, I started to think that maybe, if everyone said they were rubbish, they might have a point. And so, although I regarded the likes of *Destiny of the Daleks* and *Nightmare of Eden* with fond nostalgia, I accepted that it was probably the infamous memory cheating, and in reality *Horns of Nimon* and *Creature from the Pit* were the dross of common myth.

And *Shada*? Somehow *Shada* managed to escape the tarring. Somehow someone somewhere decided that, by virtue of its unseen status, *Shada* must be actually quite good. Tom Baker, by this stage, had been rehabilitated in the collective fan consciousness, and even Lalla Ward was seen as a good thing. And besides, it *had* to be good, hadn't it, because it was the only unseen Tom Baker story left. And it was by Douglas Adams, whose reputation was at this stage approaching god-like proportions. And it had lots of lovely location filming. It *had* to be a classic. Hadn't it?

All of which meant that, when fans finally got to see it, or more particularly, when fans got to be familiar with it (for that first screening is always an awesome experience, to see an episode of DOCTOR WHO never seen on television), they realised that there was nothing special about it, and that it was in fact just another "tacky Season 17 story" with a few good jokes by Douglas Adams.

And how wrong they were.

Because *Shada* is more than just a few jokes, and it's more than some very picturesque footage of Cambridge, and it's more than Tom Baker simply being Tom Baker. *Shada* is, quite simply, the climax to Season 17, and as such reflects all the faults, yes, but also all the strengths of that series. I was saved from a lifetime of thinking *Eden* and *Creature* were worthless tat by the advent of video, and thankfully a similar rescue awaits *Shada*.

The thing about *Shada*, contrary to legend, is that it has no epic ambitions. Certainly it's six episodes, certainly it was the 'climax' of the season, but beyond that it makes no pretensions to make a lasting contribution to the DOCTOR WHO myth. All the shennanigans on the Time Lords' prison planet, all that stuff about Salyavin, it's just plot, an excuse for a good runaround. And it is a good runaround. The concepts presented aren't Christopher Bidmead mind-benders — in many ways they go beyond that. Some of these ideas are so great you can't even think about them — you just have to accept them as part of the mad, hectic Whoniverse. Skagra wants to drive around in his TARDIS and collect the brains of the whole universe one by one? Fine. The professor has a book that can alter time and navigate to Shada just by turning the pages? Of course. You just have to accept it and go on from there, because there isn't time to think, because *Shada* sweeps you along on to the next scene, and you're just along for the ride.

The pace builds, from the slow early scenes in Cambridge (which are what most people have seen, as they are the only ones intact) to a breakneck climax in the last two episodes, which scarcely exist except as brief scenes of the Doctor and Chris running down corridors and Romana and K9 looking worried. But this never came across in Ian Levine's excellent reconstruction which is what's been seen at conventions for years, due to the inevitable braking power of the text that replaced missing scenes. It's only now, with Tom Baker's excellent narration, that the pace can be restored, that we can once again see *Shada* as it was meant to be seen — exciting, fast, and completely un-put-downable. Once you've got into episode three, you won't be able to switch the video off.

It is, of course, the narration that does it. JNT has come in for a lot of criticism of late for his part in the video specials, but here I think most will agree, he's done a job that few could better. Having the original Doctor reading the story works so much better than previously mooted ideas of Colin Baker or Sylvester McCoy ever could have done, simply because Tom Baker was there. He can say "… and I fell to the floor with a scream" and we believe him because it *is* him on screen, and because he *is* Tom Baker and somehow, when he's speaking, you feel you have to listen, have to believe anything he tells you.

It's not all to camera either, which helps. A large part of the narration is in voice-over, with still frames of the relevant characters inserted, and this helps smooth over any gaps in the story. And at other times Tom actually speaks over existing footage, because the surviving film isn't held in awe by the producer, but used as a means to an end, and that end is to tell an exciting story. By the end, it has to be said, there is so little studio material that Tom is virtually telling us the story himself unaided, and it's more than a little like Jackanory. Which is fine. If anything, such is the sense of urgency that he manages to inject into the final episodes, you start to regret that anything of *Shada* was ever filmed, and that we couldn't have had the whole story told like this, because Tom Baker is a marvellous storyteller (as anyone who has seen his appearances on Jackanory proper will attest). I think it quite fair to say that without Tom Baker's involvement the *Shada* video project would have fallen flat on its face, and it is as well that it waited, whether by design or by accident, until Tom felt ready to return to the programme.

Which is not to say that the other aspects of the 'restored' production are lacking. The graphics are adequate (although the loss of the original modelwork from Levine's version is regrettable, replaced as it is by rather tacky video effects), K9's voice is authentic (if squeaky), and editing is faultless. And the music … The music is not, despite Keff McCulloch's claims, authentic. You couldn't, in a million years, imagine Deadly Dudley coming up with some of this stuff. The lad's tried hard, I'll give him that, and in the early scenes around the college his moody 'themes' definitely evoke that special late-70s atmosphere unique to DOCTOR WHO. Where it fails is in the 'tension' and 'action' areas, where both DOCTOR WHO and BLAKE'S SEVEN had a common score. To Keff, excitement means percussion, and thus we are presented with "du-du-du-dum"s that owe more to *Time and the Rani* than to *City of Death*. So in that respect the new 1992 *Shada* is not authentic, but then I don't think anyone could have expected it to be. We're talking here about reconstruction for a modern audience, and in that respect it all works perfectly.

I don't think you really want me to go into more detail about the story itself. It's been done to death a hundred times before in better magazines than this. Everyone has their own opinions about the 'one lump or two' gag, the 'Time Tots', *that* costume, the bicycle chase, the gorgeous location footage (thankfully they retained the scenes used in *The Five Doctors*, which will open up a can of worms for continuity bores), and the Kraags.

The most important thing about the *Shada* video is that, contrary to the packaging, it is more than just a reconstruction — it is a story in its own right. Such is the quality of the restoration that *Shada* no longer sits on the shelf as a historical curio, an artistic 'fragment', but finally as a part of the WHO canon, a living story to be enjoyed alongside the *Pyramids* and *Talons* of this world. Unlike its companion releases, the Dalek and Cybermen tapes, it is not just of interest to DOCTOR WHO fans (*pace* Tom Baker's comments on Summer Scene), for it tells a complete story, a story that we know might not be a legendary 'classic' but certainly the equal of any from the period.

Welcome back *Shada*. Now how about the rehabilitation of the rest of Season 17 …?

David Gibbs

A continuity bore writes: So now the question can be avoided no longer. Is *Shada* part of the DOCTOR WHO canon? The question of what is true who and what is not, what is part of the 'real' Whoniverse, used to be a relatively simple one. If it was on tv it was DOCTOR WHO, if it wasn't, tough. So, diverting though the annuals, the comic strips, the films and the fan fiction might have been, it had no place in the 'history' of DOCTOR WHO.

That position weakened in recent years. Was *The Ultimate Adventure* DOCTOR WHO? No. *Slipback*? Possibly. The New Adventures? The continuity-conscious Marvel comic strip? They're all there, all potential forms of DOCTOR WHO, vying for attention. Peter Darvill-Evans maintains that his series of novels are authentic WHO and should be accepted as such. Die-hard fans, I suspect, will maintain that to be canonical, it should have been seen on tv.

So where does this leave video? Is the real *Curse of Fenric* only that material which saw transmission on BBC1 in October 1989, or can we include the extra footage from the BBC video? (For that matter, is that infamous radio scene edited from the British screening of *Inferno* but retained for overseas transmission authentic WHO?) And above all, can *Shada* now be finally accepted in as part of the canon?

I can imagine that there will be those who will hold out for a tv screening of *Shada* to confirm its status, but I think now the time has come to accept Shada, Salyavin, Chronotis and The Ancient Law of Gallifrey as part of the who mythos. BBC-endorsed, it is there on our tv screens in front of us, we can't ignore it.

Claws and FX

THE MACRA TERROR is a forgotten story. A forgotten story starring the not-so-forgotten-anymore Doctor, Patrick Troughton. But for the circumstances of fate, it could have been among the best remembered serials of its era. If Ian Stuart Black had returned to the series in the Pertwee years then Terrance Dicks would have recruited him to novelise it in the mid-seventies; if the tapes had survived then it would have been catapulted from obscurity along with its star by the 1981 repeats; if JNT had been the tea-boy on it then he'd have made a sequel during the eighties! Instead it falls to the audio release to turn some light on to this neglected gem, ignored as its siblings dominate the survey charts.

It's odd though that it should be quite so completely forgotten. After all, it's got everything its fellows have (in many ways it's the first 'Troughton' story). It pioneered the following season's guest star policy (aimed at using the entire cast of THE POWER GAME and its predecessor, THE PLANEMAKERS) with Peter Jeffrey's appearance, it limits itself to a single, claustrophobic location, and it even tops its fellows by including the largest monster ever built, which, if a little B-movie and impractical, works a darn sight better than the Myrka. It has a few other distinctions as well.

The acting, for a start, is astonishingly good. *The Macra Terror* comes perilously close to being a Who story without a single dud performance. Peter Jeffrey is reliable as ever in the role of the Pilot, projecting the sort of amiable authority which convinces you that he could mess around with your mind "for your own good", while Gertan Klauber's Chief of Police Ola, representing the dark underside of the colony, gives the impression that he'd love his work even if he weren't being controlled. The restrained insanity of Terence Davies' Medok (incidentally, that isn't him in the infamous photo of someone being throttled by a Macra claw — wonder who it is? The Controller perhaps?) underlines quite how appalling Joseph Furst was a few weeks before in *The Underwater Menace*, and even the American accents are convincing, at least when compared to *Tomb*.

The regulars are also handled well, with all four getting something to do for the first time since *The Highlanders*. Well, Polly's pretty useless, as usual (aside from getting a haircut which miraculously regrew before the following story), but she is at least useless in a way that's faithful to the character, while Ben, removed from his usual role by the brainwashing he undergoes, shows Michael Craze to be a rather better actor than he's usually given credit for (at least when freed from Cockney slang, guv). But Jamie and the Doctor get the best of it, Jamie through his brilliantly original demonstration of the Highland Fling, the Doctor by being so relentlessly cheerful in his own individual way that the colony can't force him to conform for his own good. (And you thought that his behaviour in *The Happiness Patrol* was original?)

Acting aside, the only element of *The Macra Terror* which can really be reviewed is the script and, like Ian Stuart Black's other story, *The Savages* (*The War Machines* wasn't this idea, which just goes to prove that even Kit Pedler had his B-movie days), it's a clear piece of social comment. *The Macra Terror*'s a story about dictatorship, but, whatever the title might imply, it's not about dictatorship through fear, but about the perfected form of tyranny — dictatorship through control of perception. People control the world through the way they describe it.

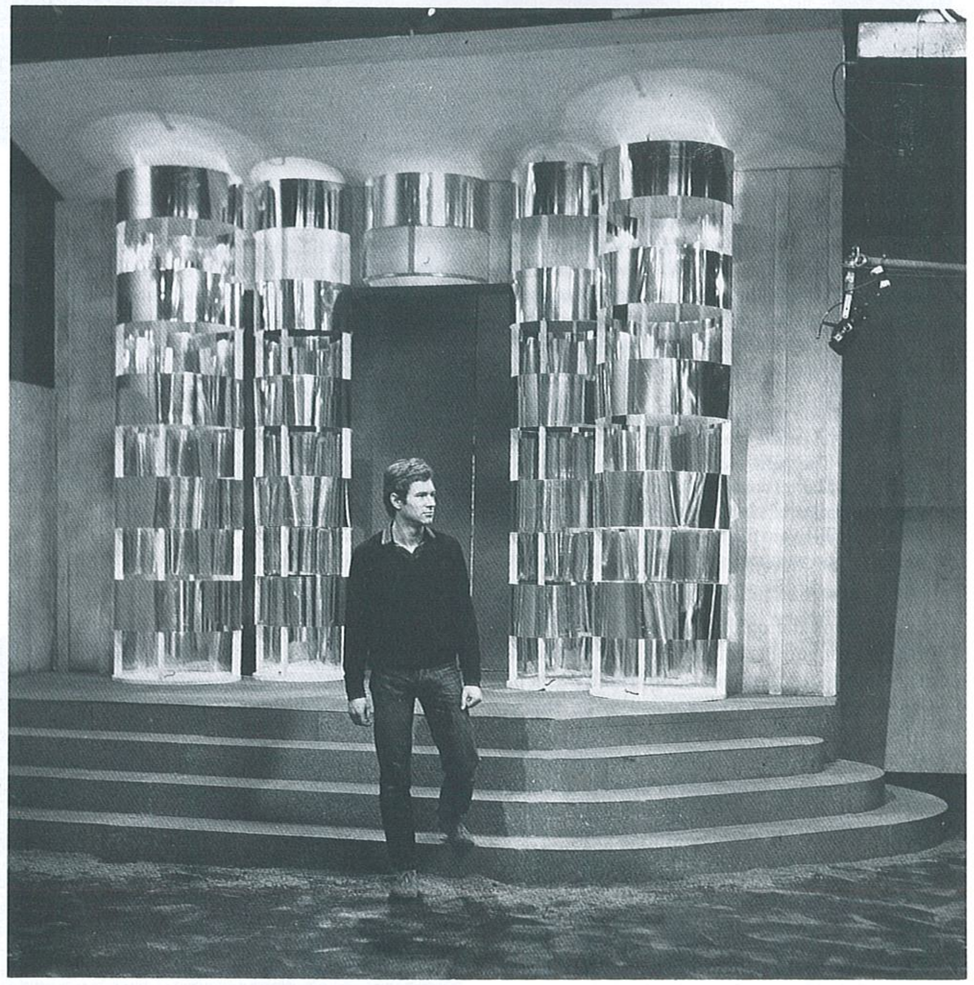
Like everybody else, for instance, DOCTOR WHO fans see the world in institutionalised terms. They define DOCTOR WHO as a class apart, and in turn divide them into the true and pseudo varieties. The defining factor, fan society tells us, is 'Is it science fiction?'

But there are other, equally valid ways of looking at the series. One difference between true and pseudo historicals is their treatment of the society in which they're set: Is the plot 'integral' or 'invasive' of that society? Is it driven by the concerns of a local, such as King Richard's plans for a peaceful settlement, or Captain Pike's search for the (literally) buried treasure, or by the presence of a group of aliens? The same standards can then be applied to the science fiction serials. In *The Caves of Androzani* and *The Androids of Tara*, the plot results from the ambitions of local petty (by WHO standards) villains, with no aims beyond the confines of their own society, while in *The Claws of Axos* and *The Moonbase*, the story begins with the arrival of invading aliens, whose departure restores the status quo ante (give or take a few deaths).

One of the divisions made, other attributes of each type become obvious. In integral stories, the local society tends to be well described and changed forever by the events of the serial, but the plot is a sequence of snowballing events crushing all in their path. In invasive stories, the location's merely a backdrop, while the plot's a detailed and complex masterplan. As for the monsters, in the former they're either animals with little influence on events, or characters in their own right who just happen to be non-human. In the latter, they're a group apart, the Hollywood Indians to the human cowboys, relentlessly hostile and very much in charge.

However, *The Macra Terror*, appropriately for a story about how society controls, totally fails to fit into either category. The Macra are separate to the humans, but in control. Yet they are invasive to the colony (compared at one point to bacteria infesting it), but equally, they are an established part of its structure (as bacteria can be)…

In short, the Macra perform a role which in most plots would be filled by another group of humans, (and it's therefore interesting to note that the Pilot is disgusted not by their exploitation of the Colony, but by their forms…) and this has lead some to see the story as a Marxist parable, with the Macra representing the Capitalist class. The idea, more or less, is that, as in the Marxist analysis of western society, the Macra contribute nothing to the Colony, beyond their control of the means of production, but persuade the people to support them by producing their life-blood (the gas/capital), even though they do not, in fact, need it.



A rare behind-the-scenes shot from *The Macra Terror*, © Kenneth Sharp, the story's designer (see interview, *DWB 89*)

They do this, as Marx claims capitalist society does, not through force, but by creating a society which convinces the workers that they too will benefit from this production (whereas only those who already have money will in fact get rich). Supporting this analysis, it's claimed, are points such as the American accents of many extras, the elements of USA pop culture, from cheerleaders to jingles to 'Have a Nice Day' is scattered throughout the Colony, and, most of all, the Doctor's statement, as he drives the Macra back with fresh air, "I've *revolutionised* the entire gas flow of the Colony".

But the comparison doesn't hold up. The Colony resembles the Soviet Union as much as it does America, from the mines to which dissidents are sent, to the tendency to put those who see serpents in this paradise in the Psychiatric Hospital. (Anything 'Bad or harmful in the Colony' being only a delusion…) Most notably, it ignores the fact that the Macra merely exploited the Colony after the humans, 'valuing hard work' had set it up, and that the Colonists, freed from the Macra, try to place the Doctor in control, instead of taking command of their own destiny.

This is where the holiday camp imagery becomes interesting. Back in the bad old days of really unrestrained capitalism, factory owners controlled every aspect of their workforce's lives. The workers lived in terraced houses owned by the factory, trained their children to follow them down the mine, and, for their holidays, were taken off by coach to the seaside on the annual company beano. Then, after the upheavals of the world wars, workers gained more freedom. They might not be able to choose when they went on holiday, but they could choose where… And where did they choose but the new holiday camps, with their controlled, institutionalised fun, and their wake-up calls, substitutes for the factory hooter… Their sociological programming held true.

So could *The Macra Terror* be a commentary on contemporary Britain? Certainly, the way that the Macra are overthrown while their exploitive society remains intact parallels the replacement of the Conservative Government which had ruled Britain through the fifties by a Labour one which, while nominally socialist, was, in the days of consensus politics (Ah, nostalgia!) virtually identical. Is Control, the wise ruler exposed as a doddering old fool when questioned on television, really Alec Douglas Hume? Is Medok, the opposition leader who doesn't survive to see his side win, really Hugh Gaitskell? Perhaps fortunately, there isn't time to go into all that here, though I'll refer you to Chris Newbold's article in *Spectrox 7*, which has to bear most of the blame for inspiring the above …

Still. All that in four little episodes, Aren't these writers clever? You'd almost think they didn't realise what they were doing … **(8)**

Anthony Brown.

***Doctor Who: The Macra Terror* was released as part of the BBC Audio Collection on July 6th, priced £7.99.**

The Macra Terror/Evil of the Daleks

The BBC Audio Collection

TO BEGIN by forestalling the inevitable criticism — "They're almost as pricey as the videos! How'd'ya justify that? The BBC are ripping fans off again!" They're not. £8 is the standard price for a Radio Collection twin pack, and *The Macra Terror* is almost as long as the Round the Horne or Hancock releases, while *Evil of the Daleks* must be one of the longest tapes the collection has issued.

But continuing the comparison, I found the Who tapes somewhat disappointing when compared to their stablemates, such as the Vintage Archers compilations, or the Fawlty Towers tapes, which are similarly narrated by a cast member.

The first problem was probably unavoidable. The sound quality is hardly brilliant, not that much better than the soundtracks which have been circulating round fandom for years. Hardly surprising, of course, since these tapes are based on fan recordings made from tv, but it's disappointing to find that the studio engineers haven't been able to 'tweak' them a little. They are disappointingly flat, and the clarity of *Evil of the Daleks* 2, taken from the surviving film print, provides an unfortunate contrast to the other ten episodes.

Another irritation results from the need to fit *seven* episodes of *Evil* on to *four* tape sides. One of the episodes has been split in half. Fortunately, by accident or design, it's *Evil* 2 which has suffered this fate and its recent release on video makes this less irritating than it might have been. (Also, Dudley Simpson's magnificent piano glissandoes over the first glimpse of Maxtible's laboratory get side two off to a cracking start!) But, if *Marco Polo*, the only other missing seven parter, is ever released, then this practice should not be repeated. Give us *Mission to the Unknown* as a bonus instead!

The *Evil* tape is also edited. Following what seems to be standard BBC Enterprises practice (as demonstrated on the Adam Adamant Lives! tape), the scenes in the Tricolor café have been deleted, presumably so as to avoid paying royalties to the Beatles, whose song Paperback Writer is heard playing on the café jukebox. It's particularly annoying that the narration does not fill in the gap. Another edit is less irritating. The tapes seem to be based around recordings of the 1968 repeat of *Evil*, which was slightly re-edited, with altered incidental music and an opening narration from Patrick Troughton. This has been removed, along with a brief snatch of the music.

The new narration is, of course, the most important element of the adaptation. The scripts, unfortunately, are rather variable. The opening lines, for instance, are distinctly trite — "The entrance to the colony was decidedly futuristic" (ie. "I haven't seen it either, so how do you expect me to be able to descibe it?") and "It all started when the Doctor and Jamie …" If *Fury from the Deep* is ever released on audio, the odds are that its narration will begin "It was a dark and stormy night in the North Sea …"

The *Macra Terror* narration is, in general, particularly disappointing. "Ola and the guards knew what had to be done … The guards followed [Medok] at a distance. Medok took cover and waited for the guards to pass." Couldn't JNT have borrowed Pip and Jane Baker's thesaurus and spared us this monotony? Perhaps it's better that he didn't, as his attempts to vary the narration's vocabulary prove a little unfortunate in places. At one point he describes Medok as the stranger, even though everybody in the scene knows him, and this proves doubly confusing as the colonists themselves persistently refer to the TARDIS crew as the Strangers. The timing of some lines is inopportune as well. When the Doctor is tidied up, the narration explains how he immediately messes himself up again, but neglects to tell us that Jamie's emerged, all spruced up, at the same time. Hence …

"The Doctor emerged, his clothes crumpled."

"Oh, you look smashing, you look like a prince!" exclaims Polly.

The most notable way in which the narration falls short lies in the very area which made it necessary in the first place — the missing visuals. Take the treatment of the Colony Controller, for instance. Initially he appears as an idealised still picture projected on the colony's monitors, until, after the Doctor demands to see the real Controller, he's revealed to be a terrified old man. In the narration there's no description of the idealised Controller until the old man appears, when we're suddenly told that he's clearly the same "handsome figure seen earlier". The idealised image is also described as a static picture, which seemed to me a little ambiguous when applied to a tv image … In other cases the narration is adequate, but nothing more, telling you what's happened, but making no effort to evoke the atmosphere the visuals must have carried. The first appearance of a Macra at the end of episode one, supposedly a great visual moment, reliant on all the impact that the largest monster ever built could create, is dismissed as follows: "The crab-like monster was unspeakably hideous." Full stop. Run titles.

The problem with the *Macra* narration is simply that it's too timid. It seems almost embarrassed to interrupt the soundtrack, determined to shut up as soon as possible. The result is that it interrupts the flow without making any positive contribution itself. It fills the gap left by the missing visuals — but does nothing more.

The *Evil* narration though seems to work a little better. That's not a criticism of Colin Baker, who does a perfectly good job on *Macra* (though he clearly doesn't know the 'context' of his interjections, which makes it difficult for him to create much atmosphere through his performance), but Tom Baker is given rather more to work with. It's as if, between writing the two tapes, JNT gained confidence and decided to risk writing some description. It's hardly brilliant (on the strength of this JNT was wise to turn down the chance of writing a novelisation), but, when read by Tom, it helps to carry the tape along. There are faults, with some passages inadequately described, and others subject to inconsistent comments — why tell us that the Doctor's "taken out his recorder again" when you didn't bother to tell us that he'd put it away in the first place? — but it's not bad.

All the same, I'd hoped for a lot more from the narrations. The tapes are worth getting because of the quality of the two stories, but if any more are issued (*Power of the Daleks, Fury from the Deep, The Web of Fear* and *The Celestial Toymaker* have got to be the front-runners for batch two) then a little more attention to the scripts and cover designs would be nice.

We could do without the JNT ego trip as well. Liz Rigbey was perfectly content with an insert credit on the Archers tapes, so I don't see why we have to put up with being told that 'Doctor Who — The Missing Stories Collection is produced by John Nathan-Turner' on the tapes themselves, particularly as none of the cast are thus credited. They undoubtedly contributed more to these tapes than he did. **(5)**

Anthony Brown

Evil of the Doctor?

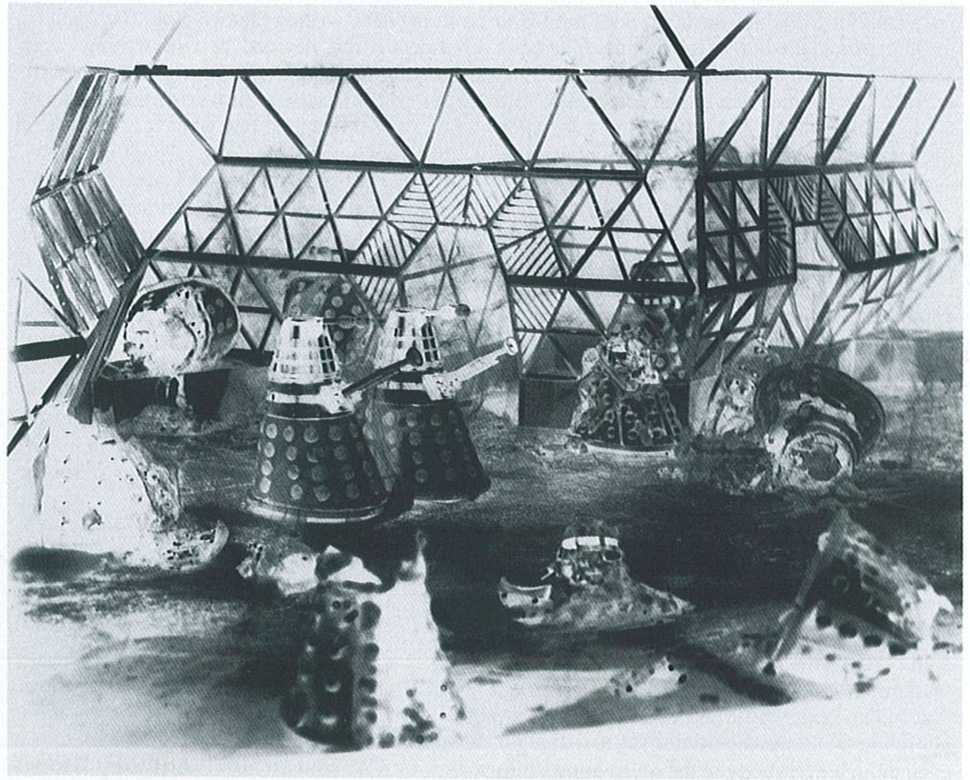
To Set a Trap — *The Evil of the Daleks* is itself a trap for a reviewer. Praise it, and you're mindlessly swallowing all that Troughton idolatry. Criticise it, and you attack the treasured memories of those who actually saw it. *Evil of the Daleks* had an impact at the time which is summed up by the comment of a friend when I mentioned that I thought *Power of the Daleks* a better story. "No! That's wrong. Nothing beats *Evil*."

For younger fans, *Evil*'s reputation was created by a slower, more invidious process. If you're my age, then you probably first heard of *Evil* (as another name on a list, nothing more) when you discovered that the Daleks were the first monsters to appear in WHO. Then, you discovered that it was the last Dalek story, news which instantly bracketed it with *Genesis*, which was already acquiring legendary status during that long interval before *Destiny* (and after it, come to that…). Add to this the fact that it was the only early story to have been repeated… and it became obvious that it must have been something spectacular. Even for fans coming to the series today, its legendary status is marked out by its absence from the bookshelves. It was only with the coming of video, after all, that *Tomb* became the 'Holy Grail'. Until then, it had been one of the more accessible Troughtons. *Evil*'s always been out of reach.

The Net Tightens — But then the Daleks are just as great a trap for the makers of DOCTOR WHO. There's nothing that can beat a really good Dalek story, as *Remembrance, Revelation, Genesis, Power* and even the original itself all demonstrate. They're as good as WHO could get at the time. But equally, there's nothing which quite demonstrates the limitations of WHO as embarrassingly as a really bad Dalek story, and there have been enough of those over the years. The Daleks are a little like Tinkerbell — you have to believe in them to make them work, which is why the Pertwee Dalek stories fail so miserably. Pertwee himself loathed the Daleks, while Barry Letts seems to have seen them only as an easy route to publicity for the series. But the public view of the Daleks, the sink-plunger arms, the grating voice, the impractical casings, all the elements which make them so popular in the playground, are what you have to see beyond if you are to appreciate the concepts within, and make them work.

A Trial of Strength — So, while the Daleks offer the greatest rewards to those making DOCTOR WHO, they also offer the greatest challenge. They will only work if you have the strength of will to ignore the easy options, and have the skill to write a story which would have been exceptional without the Daleks, but which gains that extra something from the presence of the creatures who, as much as the Doctor, epitomise the series (as Dudley Simpson recognises in *Evil*, basing their theme around that of the series itself). *Power* would have made a decent political four parter; *Genesis* is about Davros and his enemies; *Revelation* is a stylish adaptation of the LOVED ONE; and *Remembrance* about racism in sixties London. Even *The Dead Planet* is about just that — the whole planet Skaro.

A Test of Skill — *Evil of the Daleks* is much the same. David Whitaker, recognising the truth of Graham Williams' claim that the Daleks work best in expectation, keeps their direct involvement in the story small until the last episode. The Doctor is allowed to wander free, his actions constrained by other factors. The Daleks do not kidnap Victoria; They do not summon the Doctor back to the nineteenth century, or steal the TARDIS; They don't even bring the Doctor to Skaro themselves, merely creating circumstances which force him to follow them.



They act instead through others, leaving the story dependant on the skills of the actors. Principle amongst these is Marius Goring (it would be ironic if *Evil* were to be among the stories some hope to be returned from South Africa once the cultural boycott is lifted, as Goring has won himself a lot of criticism by opposing that self-same boycott), who plays Theodore Maxtible with a restrained flamboyance that only Charles Gray could have matched. Maxtible is an interesting character, and it's a shame that David Whitaker never went back to fill in any of his background, as Conan Doyle did to Moriarty after his terminal debut (producing the finest novel in the Holmes canon in the process). Maxtible's as out of place in his own era as Edward Waterfield, (reputedly a self-portrait on David Whitaker's part) is in the nineteen sixties. While everyone else sees the Daleks are personifications of evil, he views them as different people… and remains confident that they will come to understand each other. A remarkably tolerant attitude, only let down by his apparent belief that people, whether Dalek or human, are merely tools for him to use and discard. (An attitude the Doctor also shows where his supposed friends, the test Daleks, are concerned. They are, after all, as human as Jamie and Victoria if the concepts behind *Evil* have any validity, yet he leads them to their destruction.)

Similarly exceptional are the rest of the performances. John Bailey's Waterfield is quietly tormented, but never unconvincing, and, like Alec Ross' Perry, has a depth beyond that created by the script. Only Windsor Davies is at all unconvincing, and had he appeared on the antique shop set, suspension of disbelief might have been shattered…

In one other respect *Evil* stands out. It's been said that, as with Radio "The pictures are better in missing stories", and that certainly proved the case with *Tomb*. It wasn't a disappointment, but it was no better than the soundtrack had suggested. But when *Evil* 2 turned up, it was an order of magnitude better than expected. On the soundtrack, *Evil* is one of a number of excellent Troughton's, but, if the other six episodes match part two, on video it would be head and shoulders above the rest.

The Human Factor — One other thing that the recovery of *Tomb of the Cybermen* has done, apart from getting Pertwee's contribution to the Radio Collection cancelled (sorry, postponed), is remind people that the Doctor was a manipulator long before Cartmel first put pen to paper. But even more than *Tomb*, *Evil* demonstrates Troughton's manipulative approach. After all, in *Tomb* all he actually does is slowly feed Klieg a little more rope in the hope that he'll realise that he's about to hang himself, and give it all up and go home. But in *Evil*, he treats Jamie in a way which puts Sylvester's puppeteering in the shade. Perhaps inevitably, he goes too far, as he surely will with Ace one day soon, and Jamie explodes… "Don't touch me! Anyone would think that it's a little game, and it's not. People have died. The Daleks are all over, fit to murder the lot of us, and all you can say is that you've had a good night's work. Well, I'm telling you this — you and me, we're finished. You're just too callous for me. Anything goes by the board, anything at all. You don't give that much for a living soul except yourself. Just whose side are you on?"

That question hangs over *Evil*, though the Doctor assures us there and then that he "cares for human life" and has "never held that the ends justify the means". Waterfield, realising how powerful the human factor could make the Daleks, asks the Doctor how much he's prepared to sacrifice to recover his TARDIS — "A whole world, history, past, present and future? Destroy a whole race?"

Debbie Watiling as Victoria, from *Evil of the Daleks* © BBC 1967

"It may come to that. It may very well come to that", the Doctor replies darkly.

Already he's spotted the ultimate consequences of his experiments, and *deliberately* manipulated Jamie into rebelling. After all, Jamie had said in *The Macra Terror* "I take orders from no-one but the Doctor", an attitude which is hardly in conflict with the Dalek Factor ("To obey, to fight…"). But while Doctors 2 and 7 may share some attributes, there's a world of difference between Troughton's ability to see two moves ahead of everybody else, and McCoy's tendency to stack the decks before he starts playing. McCoy's Doctor may be the jazz fan, but it's Troughton's who really knows how to improvise …

The End of the Daleks — All the same, the Daleks are only destroyed because of an incredible act of stupidity on the part of the Emperor. To pass the Doctor through a machine which dalekises only the people of Earth after the Dalek heading the Earth operation had observed, turning down the Doctor's request that he, not Jamie, take the tests, "You are more than human" was very careless. But never mind. *Evil* still works, perhaps because, as in *Power*, Whitaker takes us back to the roots of Doctor Who and the Daleks. By questioning the Doctor's motives, by reminding us of the Doctor's lost home, by giving his scripts episode titles, by showing us a holocaust of misunderstanding akin to the one which made Skaro the dead planet in the first place, even by the wonderfully sick joke of Kennedy's assassination (now, which episode was in studio that night …?) Whitaker echoes that first seven parter. Which is appropriate, because in many ways the Daleks were never the same again. With the exception of *Remembrance*, a traditional Dalek story has never worked since, and *Evil* remains, if not the final end, the ultimate one. **(9)**

Anthony Brown

***Doctor Who: The Evil of the Daleks* was released as part of the BBC Audio Collection on July 6th, priced £7.99.**

Peaking your interest

TRADITIONALLY, there's one thing you're supposed to do on the 29th of February. Any of you get engaged?

Thought not. Neither did I. On the other hand, there was this woman who glanced at me, a bit before midnight, and commented that if she was going to propose to anyone, she had an hour left to do so. But then the poor girl could be forgiven a moment of insanity because, like me and four hundred other people, she had just spent the last twenty four hours watching the complete TWIN PEAKS…

Well, not quite the complete saga. That was one of the disappointments of the Prince Charles Cinema's 'Peaks Marathon', which was in turn the result of the other major disappointment. The episodes were being run not from the film prints as one might have hoped, but from video, and (to judge by the horizontal streaking) from VHS video at that. That, combined with the stalls in the Foyer selling TWIN PEAKS tapes (including the then unreleased final batch) but curiously no other merchandise, rather gave away the extent to which the whole event was a PR stunt timed to coincide with the release of tapes four to six later that week.

The screening had to be incomplete because Warner Brothers hadn't supplied the original pilot episode, which isn't available on video in its transmitted form. Instead, you have to get the version released two years ago, just before the series began its British run, which is concluded by an extra, nonsensical, twenty five minutes of material, in which Agent Cooper and Sheriff Truman track a 'flesh and blood' Bob to his lair, where the one armed man shoots him dead. As this totally contradicts the following episodes, the new series of videos is wise not to refer to it, but I imagine that many people will be confused to discover that 'episode one' opens not with the discovery of Laura Palmer's body ("Wrapped in plastic"), but with Agent Cooper already hot on the trail (or to be precise, hanging from the ceiling of his hotel room). Even the audience of fans at the Prince Charles seemed to be having a little trouble remembering the details of the unscreened opener…

The first hour was easily the worst. Perhaps it was that the previous episode hadn't been shown. Perhaps it's that a lot of time's still being spent introducing what were then unfamiliar characters. Perhaps… for whatever reason, one hour in the thought of another twenty three to go was horrifying. Fortunately, things soon started picking up, and by Cooper's dream at the end of episode two I was thoroughly enjoying it, while episode three, packed with gems such as Albert and Harry's fight over Laura's corpse, and her chaotic funeral, enlivens a tape which would otherwise be worth getting only for the little character touches and Lynchian gimmicks.

With three episodes down the first break arrived, and with it a chance to restock on doughnuts (already reduced to half price — they would drop even further before the end of the day) and 'Damn Fine Coffee'. Unable to resist the temptation of asking for it "Black as midnight on a moonless night (with two sugars)", I was surprised to find that I was only the second person to use that line — and that the waitress didn't understand the reference anyway. "I've never watched TWIN PEAKS — and why aren't you all dressed up in funny clothes?"

Well, a few people were, among them a One-eyed Jacks Hostess, the corpse of Laura Palmer (complete with plastic sheeting), and an Owl (who wasn't what she seemed). They, of course, got all the press attention, along with the little band who'd come equipped with logs (and two coloured glasses, kazoos, etc …). Stuck two rows behind this crowd, I soon began to tire of their finger-clicking accompaniment to the incidental music, and did consider trying to put a fish in their coffee, though the roof-raising cheers they let out each time Sherilyn Fenn's credit appeared did at least mean that you'd be woken up for the next episode if you did fall asleep.

This did prove useful. When, a few minutes into episode five, Agent Cooper announced that it was four twenty eight am and told Diane that the Icelanders' singing was stopping him sleeping, a wave of sympathy ran around the cinema, closely followed by a shudder of collective horror as everyone realised that it was actually only three thirty am. Still, tape two has a lot to offer, including the marvellously atmospheric sequence in which Cooper and co locate the cabin were Laura was tortured, and Audrey's attempt to seduce her special agent. "What are you waiting for?" yelled the Fennatics, donning their horned Viking helmets…

By the five am break people had started striking up conversations, and plans to out-do the Fenn Street Kids were being laid. Unfortunately, no-one could agree who to cheer, and the desultory efforts of the Madchen Amick brigade only spurred their rivals onto greater excesses. I reached for the asprin as tape three took us through the final episode of season one, and the double length opener to season two. They're a packed pair, and one could easily sympathise with Agent Cooper's comment when he came round after being shot to be told that "Leo's been shot, Jacques Renault's been strangled, the mill burnt down, Catherine and Josie are missing, Pete and Shelley are in hospital suffering from smoke inhalation, and Nadine's in a coma after an overdose of sleeping pills."

"How long have I been unconscious?" As dawn broke over London, that was a question many people found themselves asking…

Tape four was to prove a bit of a trial,as the quest for Laura's killer began to drag. It was during these episodes, which describe Audrey's rescue from One Eyed Jack's and Donna's attempts to retrieve Laura's secret diary from Harold Smith (Why didn't she just get a copy from WH Smith's like everybody else?) that the series began to lose its audience in the States, and it was probably a mistake to stretch the quest for Laura's killer for so long. Had Audrey been left to rot until after the killer had been revealed, there'd have been an interesting plotline to turn to at that point — but as it is, this incident just seems an irritating distraction from the hunt for Bob. Not, with hindsight, that there was ever much mystery as to who was his host — time after time the editing drops brick-like hints as to the identity, such as when Sarah Palmer, after a vision, claims to have seen the face of the killer — a line delivered over a close-up shot of her husband.

At ten am the first session ended, (halfway through an episode, thanks to the overlong breaks of the early hours), and the faint hearts who'd wanted to spend Friday night sleeping arrived, along with reporters from *The Times* and Radio Five. In the foyer, the cinema staff had realised that everyone was nipping out to the Pizza places in Leicester Square, and slashed the prices of their packed breakfast accordingly. The coffee though remained at 60p per cup, which seemed a little excessive given that the real variety had long since been replaced by Maxpax vending coffee, which definitely wasn't 'damn fine'. Still, it was a seller's market — though less so over the next few episodes. Tape five offers the violent conclusion to the Harold Smith plot, Catherine Martell's transvestite return from the dead, and, of course the murder of Maddie Ferguson, perhaps the most violent sequence ever shown on network television. This will always retain the 'distinction' of being the subject of the first complaint upheld by the Broadcasting Standards Council, but is nevertheless uncut on the video. That shut up even the Fennatics, while the rest of us emerged into the noon sunshine thankful that it hadn't been shown at midnight. Admittedly, the killing didn't quite have the impact I'd expected the big screen to give it, but it remains shattering, perhaps because Maddie was a familiar, 'real' character, whereas at the back of your mind you always thought of Laura as 'the victim' — an essential plot device…

Tape six opens with a ghoulish black farce, as person after person almost catches Leland red-handed, before the discovery of Maddie's body brings a more sombre note to the proceedings. Though panned in Mark Altman's *Twin Peaks Companion*, episode sixteen is among the finest the series produced. If TWIN PEAKS had really been a detective series, then Cooper's miraculous identification of the murderer ("My father killed me.") would have been unsatisfactory, but as it wasn't, nothing can detract from the sheer impact of scenes such as the confrontation at the Roadhouse, Bob's terrifying confession in the cells, or the killer-spirit's escape through the woods. The slow pace of the final episode of the tape, the aftermath episode, doesn't weaken this cassette one bit.

The slow pace of the tape after that though did the series an immense amount of harm, and it was noticeable that a lot of people left the cinema to get a meal during the next few episodes. If anything doomed TWIN PEAKS it was episodes 18-20's concentration on James, the boring biker. Only the final episode of the tape raised any real enthusiasm, both for its surreal opening, reminiscent of some Talking Heads videos, and the closing scene, in which Windom Earle takes the first 'pawn' of his deadly chess game.

First time round the series seemed to take ages to pick up speed again after Leland Palmer's death (perhaps because of the interruptions caused by Snooker), so it was a surprise to find that Windom made his first appearance in the first episode of tape eight. Immediately after this things really picked up, with the marvellously way-out episode directed by Diane Keaton, who managed to give even the resolution of the 'James-is-accused-of-murder' plot some distinction. David Warner's oddly accented Thomas Eckhardt also contributes a lot to this tape, making his death at its end sadly premature. But then he was probably intended to return next season anyway, as it seems unlikely that he was any more 'dead' than Josie (whose acting had been a little wooden even before she became a doorknob). As it is, Bob's reappearance immediately after her 'death' strengthened the feeling that we were entering the final lap.

WELCOME TO
TWIN PEAKS

"A cinematic orgy of weird costumes and noisy in-jokes." *Main picture:* a Peakie with his pet log, and *(inset)* pages from *The Twin Peaks Access Guide*

THE INDEPENDENT

Out in the foyer came the first sighting of a celebrity fan — Sir Clive Sinclair, who had in fact turned up to meet a friend, but hung around for the last six episodes. If nothing else, this confirmed the suspicions of those of us who'd always felt that the C5 was a product of the Black Lodge (as for the keyboard of the ZX81 — How Bob must have laughed the day he thought that one up…). Though the next episode was let down slightly by the unexplained activities of Eckhardt's assistant Jones (which seem a little esoteric even by the standards of TWIN PEAKS), the race between Windom and Cooper to discover the secret of Owl Cave was hotting up nicely when… we were asked to leave the cinema so that they could sort out a technical fault. Given that Leicester Square had been sealed off by the anti-terrorist section the night before this proved a less than effective way of disguising the true reason for the evacuation, and the muttered comments of 'Bomb' which swept the cinema will have panicked the nervous far more than any blunt announcement. Still, the interruption did give the man from *The Independent* a chance to get some interviews (which did see print, unlike *The Times* piece) and the video salesman a last chance to try and find takers for their ten tapes for a monkey offer.

By the time of the fashion show halfway through tape nine, the audience participation had reached *Rocky Horror* proportions. For some time Mr Richard Tremayne had been unable to show his face without provoking the greeting "Dick!" (a cry heard on a few other, rather more suspect occasions…), but now even the pine weasel was getting recognition, The applause for the opening credits had widened as well, providing some surprising results for this impromptu 'season poll'. The popularity of David Lynch and Kyle Maclachlan was hardly surprising, though Albert Rosenfield and Windom Earle outstripped either of them, but I hadn't expected Audrey's boyfriend, JJ Wheeler, or Annie Blackman, the suicidal ex-nun, to prove so popular. The work of director Leslie Linka Glatter was also consistently well received, but it was the last few instalments, where TWIN PEAKS became out and out fantasy, which proved most popular with the audience of fans at the Prince Charles, and they certainly prove that the series was in no sense running out of steam — in many ways it was in its prime when the axe fell.

The final tape began just before midnight, and the calm of the early hours gave a special atmosphere to the final episode. The carnival atmosphere receded as Agent Cooper entered the Black Lodge (though I made my own contribution to continued audience participation by spilling coffee in my lap a few minutes before Cooper did so). It's surprising quite how much sense this episode, perhaps the best the series ever produced, made when you'd just seen all its predecessors, and whispered comments about the significance of the Venus de Milo statue and the doppelganger dwarves ran the course of the cinema.

In comparison with me, Agent Cooper had it easy by the end of the last episode — he only had to cope with possession by a sadistic demon, whereas I had to find the right bus. The Prince Charles are planning another screening later in the year (probably September), perhaps to coincide with the release of the TWIN PEAKS film *Fire, Walk With Me* (booed, it seems, at Cannes, but then a hatred for all things associated with television is obligatory in film critics). Despite my exhaustion, and despite the realisation that I'd spent more money on coffee than I had on the tickets, I signed up for the repeat. I'll be there. God help me, I'll be there.

Anthony Brown

Ratings:		tape five	8
pilot tape	4	tape six	9
tape one	6	tape seven	4
tape two	8	tape eight	7
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The following entry has never appeared in any encyclopædia of telefantasy:

"**NIGHTSHADE** *(BBCtv 1953-58)* The three NIGHTSHADE serials, almost forgotten in recent years, emptied the streets when first transmitted, and pioneered British telefantasy, establishing themes which have since dominated the genre. Professor Nightshade (played by Edmund Thevithick), assisted by his allies in the Police, combatted menaces to civilisation ranging from disappearing astronauts through alien meteorites to prehistoriec horrors. The series was rerun on BBC2 in the late sixties but, unlike its successor, PROFESSOR X, has yet to be released on video."

Nightshade

IT WASN'T until *Nightshade* dropped through my letterbox that I realised how little I'd heard about it. The Timewyrm books were previewed extensively (perhaps a little too extensively!) and details of the Cat's Cradle series were reported months before *Time's Crucible* was published. But, with a few exceptions, I'd heard almost nothing about any of the later New Adventures. I came to *Nightshade* colder than to any WHO story in years, and, perhaps as a result, found it a pleasant surprise.

In essence, it turns out to be Douglas Adams' legendary 'the Doctor retires' story. In an understandable over-reaction to the battle with his conscience back in *Revelation*, the Doctor has come to doubt his right to interfere with the universe (a crisis of confidence which underlines how out of place *Warhead* was in the development of the Seventh Doctor taking place in the New Adventures), and is considering returning to Gallifrey to sort out the bureaucratic nightmare he fled all those centuries ago. Appropriately, the novel opens by depicting the Doctor's clandestine departure from Gallifrey, apparently without Susan, though Mark Gatiss later confirms (while still leaving the precise nature of their relationship ambiguous) that she is another Gallifreyan — the Doctor's last link to his home and family. Seeking time to think, the Doctor guides the TARDIS to the Yorkshire village of Crook Marsham, only to find that trouble follows him everywhere. Villagers are dying, in a manner which is clearly not of this Earth, and the village is infested by ghosts of the past …

When you get down to it, the actual plot of *Nightshade* is very traditional. It's *Image of the Fendahl* out of *The Awakening*, with a healthy echo of the SAPPHIRE AND STEEL railway station story and elements of homage to every piece of telefantasy ever inspired by *Quatermass and the Pit* (recalling *The Dæmons*, for instance, there are characters called Hawthorne and Winstanley). Nightshade is also traditional in that, set in an isolated village, the nearby monastery and the radio telescope built on the ruins of the local haunted castle, it could easily have been produced for television given a week's location filming and, following on from *Witchmark*, one does get a slight feeling of the New Adventures resting on its laurels, content to live within the widened boundaries established in the first half dozen books. I'm not particularly complaining, as most of the taboos which had kept DOCTOR WHO rooted in pre-permissive, early sixties 'family' attitudes have already been broken, but a little more variety of setting would be nice now that locations no longer need be chosen on the basis of practicality of control. There was no reason why *Nightshade* couldn't have been set in swinging London itself …

Except that presumably Mark Gatiss didn't want to set it in London. *Nightshade* is set over Christmas '68, in the winter following the summer of love, and by setting his novel in a village which knows momentous events are taking place elsewhere but remains untouched by them itself, he brings a fresher viewpoint to his subject than might otherwise have been the case. I have a few reservations about his evocation of the time, however, principally (picking up on a few elements which seemed — pretentious reference time — reminiscent of John Updike's *Rabbit Redux*) that while he mentions the recent return of Apollo 7 to Earth, and the imminent moonlanding of the following year, he ignores the Apollo 8 flight, the first to go around the moon, whose most historic and best reported stages were taking place during *Nightshade* itself. In a novel which stresses dates and times as often as *Nightshade*, such a reference is as conspicuous by its absence as Kennedy's assassination was in *Remembrance*.

It's the characters, however, which take *Nightshade* outside the limits of broadcast WHO. Principle amongst them is Edmund Trevithick, the elderly actor depicted on the novel's cover (rather a nice cover at that …). Remember that infamous announcement in *Remembrance*, that Ben Aaronovitch later explained was introducing PROFESSOR X, the top science-fiction series of the Whoniverse? Well, *Remembrance* also implied that Bernard Quatermass and the British Rocket Group existed (which would certainly explain how Britain got to Mars by *Ambassadors of Death*), but it didn't explain what took his place in the BBC schedules. The answer, it seems, is NIGHTSHADE, whose cases seem to be an interesting pastiche of the QUATERMASS serials, though Mark Gatiss cheekily confuses the issue still further by ascribing the fate and names of Professor Quatermass's family to those of Tevithick (who of course played Professor Q's fictional counterpart). Whether all this will be sufficient to stop Nigel Kneale taking umbrage, as he did when John Carpenter credited the screenplay of *Prince of Darkness* to 'Martin Quatermass, son of the famous rocket scientist', remains to be seen. I appreciated the joke all the same, although it does make your brain hurt when you start to think about it — as does the prospect that, if, as all this implies, all fiction is real in some universe, there are whole cosmoses full of people whose destiny is controlled by Pip and Jane Baker … Horrible thought.

Returning to sanity, I found Trevithick an immensely appealing character. Whether relishing the prospect of renewed fame, casting envious glances at the younger generation and the freedoms they enjoy, or facing horrors from his past, he has a marvellous love of life, reminiscent of Amelia Rumford at her best. Like her, it's a pity that he hasn't been kept on as a companion. After all, with the New Adventures breaking tradition left, right and centre, why should the Doctor continue to travel only with the young and attractive?

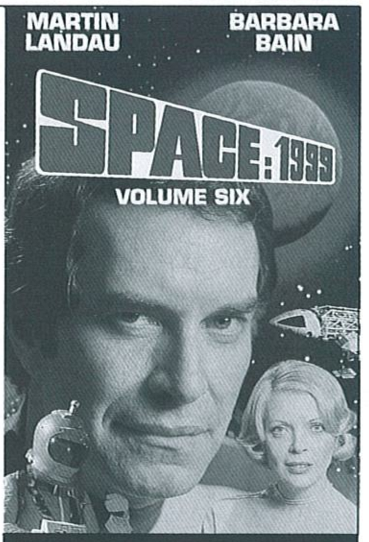
The rest of the novel's cast seemed a trifle predictable, at least in their basic types (bigoted old scientist, cheery village bobby …) but are well enough drawn, though rather under-described (I found that Vijay was the only one I could visualise, and he only because of his misjudged Lennon moustache). It's interesting to wonder which character Mark Gatiss, an actor as well as a writer, wrote as a role for himself (he'd surely have included one). I'd guess the BBC interviewer Tim Medway, as the only other real candidate. Ace's love interest Robin Yeadon, would be a little too great a bit of wish fulfilment for a fan. Unfortunately I felt (though admittedly when I thought back to it, rather than while actually reading *Nightshade*) that their relationship developed a little too quickly to be convincing, considering how little they actually see of each other — Susan's relationship with David Campbell, which this seems intended to parallel (probably as a lead-in to Ace's departure in Paul Cornell's *Love and War* — in which case the latter should prove very interesting), has the entire trip to the mines in which to grow. I can accept that Robin might fall in love so easily, but it seems at odds with the more mature side of Ace stressed elsewhere in the book.

The parallels drawn between Ace and Susan (and also, come to that, Tegan, Jo, Victoria …) are among a number of touches which might lead some to accuse *Nightshade* of being overly continuity conscious. Personally though, I felt that none of them were gratuitous (though some were a little over-explained) as *Nightshade* is after all a book about Nostalgia. Besides, the Doctor would shiver at the sight of a radio telescope, wouldn't he?

All in all, I really like *Nightshade*. It's slightly mistimed, as, in its setting, in the inclusion of a coach crash, and in one or two other ways which I won't give away, it rather resembles *Witchmark* and shouldn't have been published immediately afterwards, but it also includes one great contribution to the WHO myth — the TARDIS's tertiary control room, a church-like chamber with crumbling stone walls and a granite console, which seems to me to have exactly the right feeling of timeless technology for the TARDIS. *Nightshade* isn't as intellectually challenging as *Time's Crucible*, as wideranging as *Exodus*, as atmospheric as *Witchmark* or as mould-breaking as *Revelation*. But, immediately after reading it, I felt that I'd enjoyed it very slightly more than any of them. That's as good a recommendation as you can give. (8½)

Anthony Brown

***Nightshade* by Mark Gatiss will be published in paperback by Doctor Who Books in August, price £3.99. ISBN 0 426 203763**



SPACE: 1999 volume six
ITC 8165; £10.99

In *Death's Other Dominion* a team of Alphans, led by Koenig (who else?), respond to a distress call from the ice planet Ultima Thule and end up collapsing in a blizzard. Koenig, Helena, Bergman and Carter wake to find themselves guests of Dr Cabot Rowland and his band of survivors from a crashed Earth space ship. All seems well apart from the warnings of jack Tanner. Further investigations reveal that all is far from well in Cabot's kingdom. Directed by former stuntman Ray Austin, this is an episode filled with dark undercurrents and menace. Brian Blessed excels as Cabot, a charismatic madman driven by his dream of escaping from the planet aboard Alpha. This is a serious adult drama and shines out as an example of the high standard the series could achieve when it tried. (10)

The crew of Moonbase Alpha are put in danger in *Voyager's Return* when an early deep space probe, Voyager One, comes close to the moon, powered by the infamous Queller Drive, which utilises deadly *fast neutrons*. Koenig is all for blasting the thing out of the sky, but Bergman wants the information it contains. Thus Dr Ernst Linden (Jeremy Kemp) is called in to work on the problem of making the probe harmless. It is soon discovered that Linden is really Ernst Queller, inventor of the deadly probe. Queller's reputation is so bad that many Alphans would like him to take a long walk without a spacesuit, due to Voyager Two wiping out a town on Earth when its engines cut in too early. Not only does Queller have enemies on Alpha, but survivors of a planet destroyed as the probe passed are also out for revenge. Jeremy Kemp turns in a magnificent performance as the guilt-ridden Queller, a man who can never put right the wrongs his invention has done. Koenig has to deal with the unrest amongst the crew caused by the revelation of Linden's true identity as well as the alien threat. This story is an example of how the human side of the SPACE: 1999 equation can work without being sentimental. If one ignores the coincidence that Queller just happened to be aboard Alpha, this story cannot be faulted. (9)

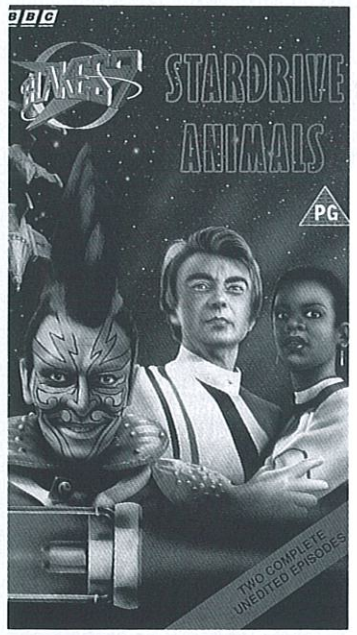
Anthony McKay

For completists only

BLAKE'S 7 tape 22: *Stardrive/ Animals*
BBC Video; £10.99

THE RELEASE of this tape should prove every bit as interesting a test of the 'fan factor' as that of *The Tomb of the Cybermen*. Does the 'fan in the street' buy these tapes solely on the strength of the name BLAKE'S SEVEN, or do they remember specific episodes, and select their purchases accordingly? If the latter's the case, then there are going to be an awful lot of unsold copies of tape 22 in the dump bins this autumn ...

Stardrive is undoubtedly the better episode of the two, but that, unfortunately, is not saying much. The main problem is the Space Rats, the speed-crazed, sex-crazed, drug-crazed psychopaths who are the principle villains (though a few stock shots of Federation Pursuit Ships actually create rather more menace than the Space Rats themselves can evoke). They simply don't fit into BLAKE'S SEVEN — or rather, into the society which produced the rebels and outlaws with which BLAKE'S SEVEN is concerned. How, in the controlled and sedated world of *The Way Back*, would one become a Space Rat? As shown on screen they are all too clearly modeled on stereotyped images of teenage vandals and Hell's Angels (the "ancient Earth sect of unspeakable viciousness" to which Vila refers), products of what 'Disgusted of Tunbridge Wells' would call the permissive society. But the Federation isn't exactly permissive, and the example of the former Soviet Union shows only too clearly what would happen to such people under a dictatorship (unless, of course, they had influential parents...). They'd be delt with pretty quickly (probably shot, knowing the Federation) unless they were recruited into the Federation's extra-legal arm, the Terra Nostra, which controls all the crime. That, actually, would have made an interesting premise for an episode — had the Space Rats been a Terra Nostra offshoot, a bunch of 'uncontrollable' vandals who 'just happen' to attack any criminals operating outside Terra Nostra 'protection', they would inevitably have turned their attention to a group of independents like the Seven sooner or later. But as written they suggest that James Follett knew little of the background upon which BLAKE'S SEVEN was based, seeing it as just another space adventure without any appreciation of its deeper elements, which leaves his Space Rats as unimpressive first cousins of the pointlessly violent primitives who exhausted their welcome back in *Deliverance* (though I do like Power's self-mocking savages...).



Admittedly, the Space Rats aren't presented exactly as Follett had envisaged. In my review of *Dawn of the Gods*, I suggested that his characters might have been misinterpreted, and that certainly seems to be the case here, as he'd apparently intended the Space Rats to be a group of greasy bikers and roadies, and was less than pleased with some of the almost flower power elements which seem to creep in in places (such as the muzak in the orgy scenes). The overly sophisticated corridors which replaced his rough hewn rock tunnels are apparently a bone of contention as well.

However, if Follett's directions had been followed here, they would only have emphasised another of the episodes' unconvincing elements. It's very difficult to see how Dr Plaxton ever became involved with the Space Rats in the first place, or how she survived this long given her frosty relationship with her violent hosts. But at least the relatively advanced laboratory shown on-screen makes her dejection vaguely believable.

Stardrive is saved by the Scorpio scenes. As in *Dawn of the Gods*, James Follett's conceptions of spaceflight are governed by the (theoretically) realistic constraints of sublight flight, and this contributes a lot to his treatment of the underpowered and unreliable Scorpio. The ship's attempt to outrun a slowly gaining pursuit ship, and the long opening sequence in which the ship is left crippled by a subterfuge forced upon it by the need to avoid Federation attention which it can neither outrun or outfight, are both tense and effective. In fact, the first ten minutes of *Stardrive* are effectively a science fiction equivalent of the proverbial 'play in a lift', and, in contrast to his work on *Dawn of the Gods,* Follett handles the regulars very well, with his portrayal here of Vila almost epitomising this multi-layered character (only the way in which he unobtrusively takes command after Avon's 'death' in *Gold* would come close to matching it this season). The use of stock footage for the Federation ships shows how to do such things on a limited budget, and there's a very nice touch, quite possibly unintentional, as Avon bounds onto Scorpio's flight deck. He yells an order at Zen! (Well, that's what it sound like to me...)

All in all, infact, this could have been a rather good episode — if it hadn't been for all that Space Rat rubbish...

If there ever were to be a degree level course in how not to make telefantasy, *Animals* would undoubtedly be its set text. It makes every mistake in the book!

First, take an established classic of 'literary science fiction' — *The Island of Doctor Moreau* will do. Then, strip it of all the concepts which give it some depth (this can best be achieved by basing your version around memories of the fifties B-Movie version, rather than the original book). Throw out the actual plot, because it won't suit the series' established characters.

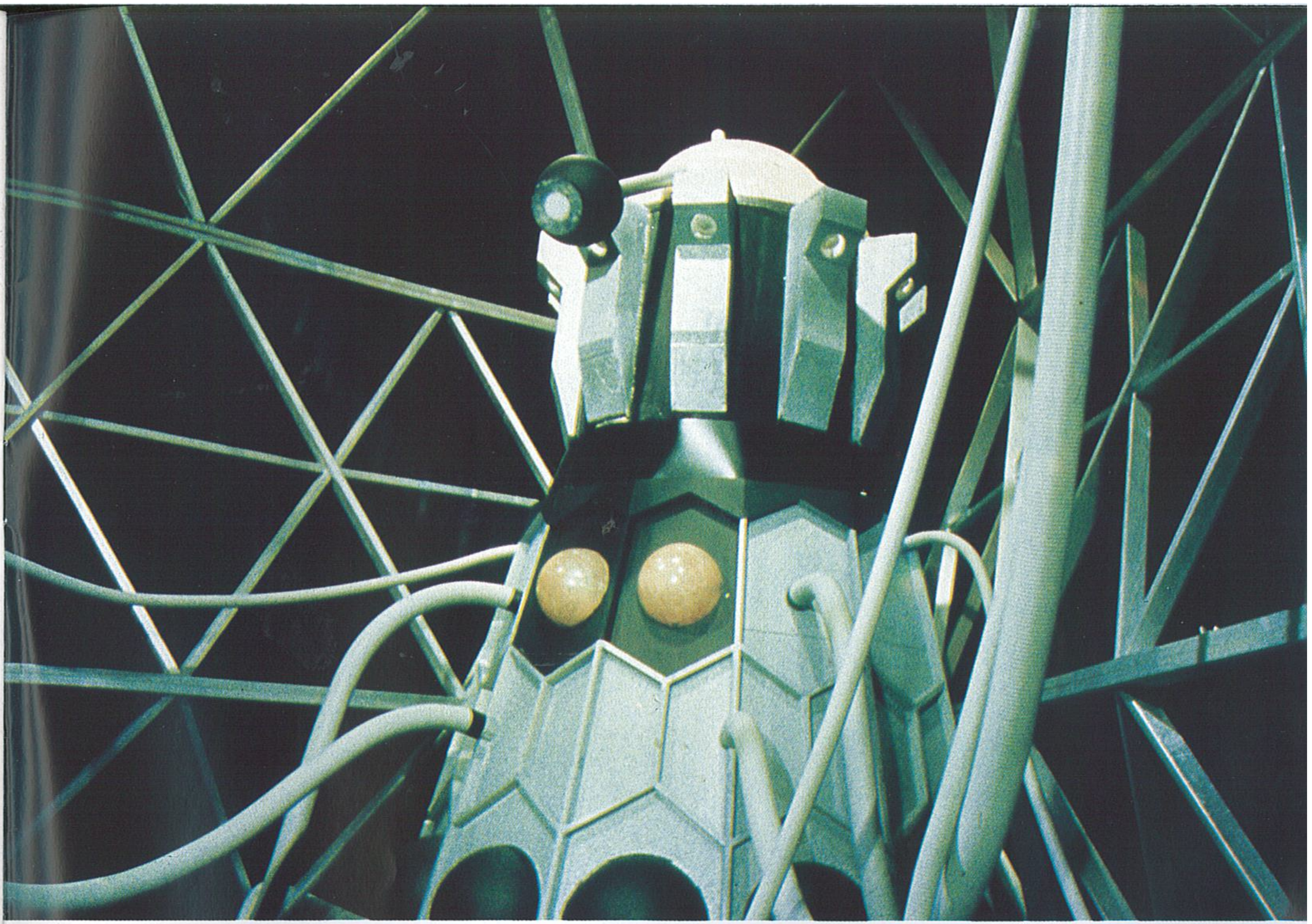
So, you're now left with a version of the original classic which consists only of some very well worn SF cliches. Throw in a few more, such as radiation and brain-washing, for good measure. Use good SF names, like Og and Borr as well. As the whole thing now seems to lack a certain ... well, everything really, try boosting it by having one of the regular characters fall in love! use the least interesting character, otherwise there's a danger that someone else will already be writing another, better script about the character you've picked. (To be fair to Allan Prior, the script was in fact written with Cally in the lead). If the romance seems to develop a little too quickly to be credible, make the paramour an old flame of the regular. Don't worry if this messes up continuity, as you'll probably have to do that anyway. Include a space battle which is beyond the show's budget, so that there'll be an excuse for some really tack effects. When it comes to the recording, don't be too concerned if the guest star's not available, as you can always stick him on a patch of studio glass later on. but while you are doing the filming, don't forget to use a dummy for that crucial fall. It looks so much more impressive than a stunt man...

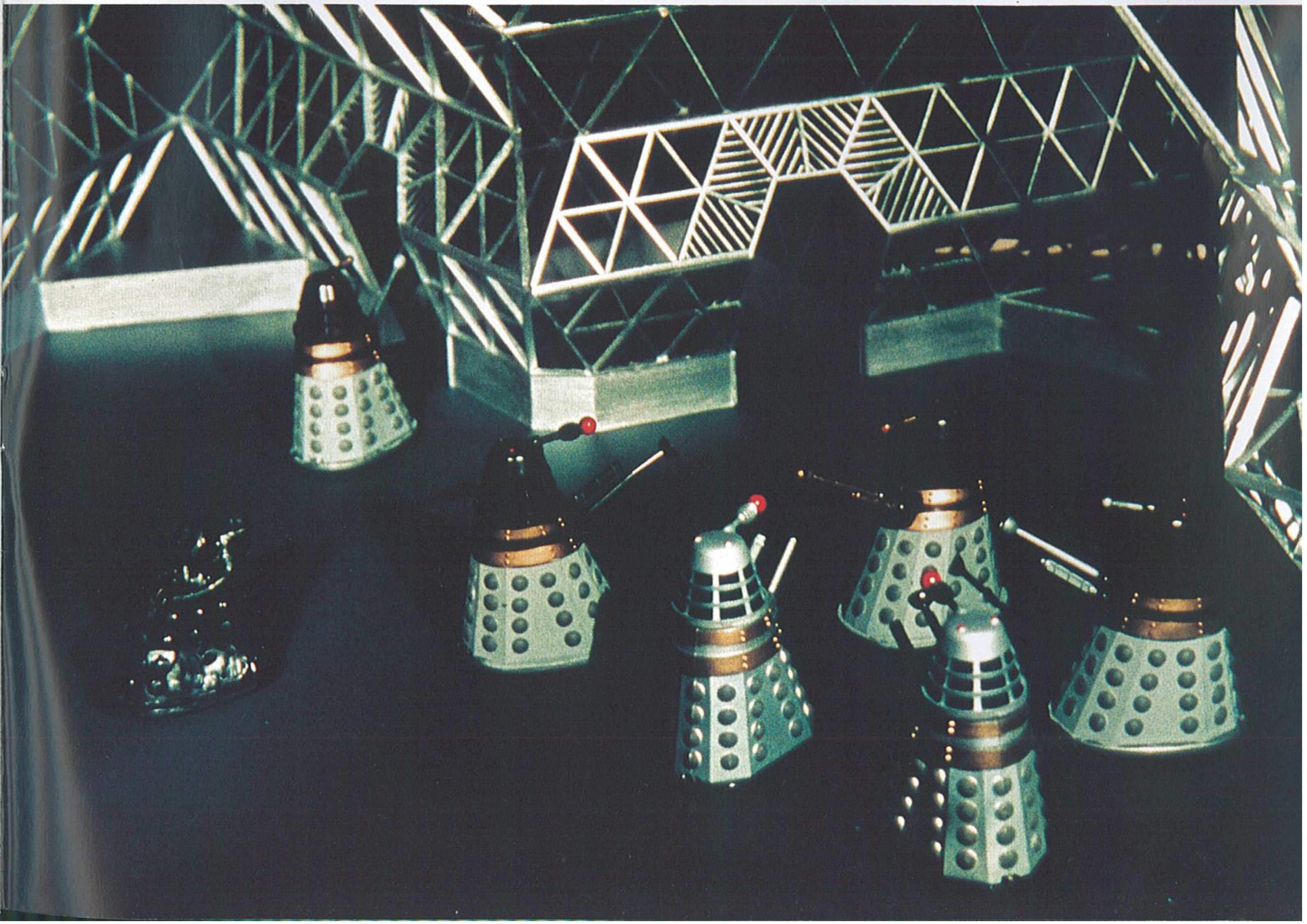
Is there anything good which can be said about *Animals*? No, not really. Obviously, there's potential for the idea of a debate about the rights of artificial life forms (it's getting quite topical now, what with the gene patenting), but the same theme had already been used to rather greater effect in *The Web*, and *Animals* virtually ignores it anyway. The seemingly obligatory Servalan-gets-rumbled scene is slightly more credible than usual, as a blind man can be forgiven for not recognising her instantly — unlike everybody else in the Federation. (After all, if a woman in a blue suit with overstyled blonde hair introduced herself as Mrs Roberts, you'd recognise our ex-PM pretty quickly all the same...) An interesting opportunity was missed by not adapting the script for this scene slightly after Kevin Stoney was cast, as a suggestion that the archivist Ardus might in fact be Councillor Joban (played in *Hostage* by Stoney) would have added some credibility to Servalan's adoption of a new identity, but even as it stands this sequence does begin to look quite interesting, before it falls back into predictability. If Servalan had accepted the old man's unspoken promise to keep her secret, it would have shown an interesting new facet to her personality, akin to Travis' occasional regret at certain deaths (such as Kasabi and Maryatt). Instead, she kills him, in a manner which somehow feels wrong. Though she's perfectly happy to resort to subterfuge when necessary, for her to let Ardus go and then blast his ship seems weak and cowardly,as out of character as the lie about Blake's death, and her mining of Terminal, both of which were 'forced' upon her by the series' unexpected renewal. As Jacqueline Pearce has commented, she's a ruthless woman, but not a cruel one.

If pushed, I'd have to admit that the Glycogen repair scenes are vaguely funny, and that Mary Ridge gives the early scenes on Bucol Two a certain atmosphere (she always was good at giving alien planets a feel of their own), and that the scene in which Servalan decides to investigate the 'amazing super-speedy planet-hopper' is worthy of the character at her best. Come to that, the cast deserve an A for effort — they really tried to make this script work. But there was no way that this farrago of cliches, banalities and sloppy thoughtlessness (Did no-one remember that the intergalactic war only lasted a few hours — even the Federation couldn't have built a research complex that quickly!) could possibly have been salvaged. *Animals* is summed up by the scene where Avon comes a cropper as he runs into the lab.

After this, things had to get better. Fortunately, they did. **(3)**

Anthony Brown.





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